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UNIVERSITY OF ALBERTA

CONTENT ANALYSIS OF CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND SELECTED CANADIAN MUSEUMS: 1890 TO 1920

BY

JANICE I. SMITH

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE
OF MASTER OF SCIENCE

DEPARTMENT OF CLOTHING AND TEXTILES

EDMONTON, ALBERTA
SPRING, 1991

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Anne M. Lambert

A. Lambert-Supervisor

S. Niessen

P. Browne

DATE 21/3/91

ABSTRACT

The purpose of this study was to identify similarities and differences between children's clothing within Eaton's catalogue and at selected Canadian museums from 1890 to 1920. Two content analyses were conducted and comparisons made on 340 cases from Eaton's catalogue and 255 cases from museums. Regional variations were also analyzed between Toronto and Winnipeg issues of Eaton's catalogue. A detailed analysis was conducted comparing selected aspects of three issues from both Toronto and Winnipeg catalogues.

The findings for the content analyses indicated similarities in decorative details, stylistic details, fabrics, pattern of fabric, colour, age and some garment types. Both sources showed a prevalence of clothing for children aged two to seven. More garments appeared for boys in Eaton's catalogue and more garments were identified for girls in museums. Both sources indicated more variety of garment types for boys than girls.

Comparisons between Toronto and Winnipeg issues of Eaton's catalogue indicated similar garment types between 1905 and 1911 with some differences from 1911 to 1920. Similarities were also evident in the colour of garments. Regional differences were noted in the price and fabric types with somewhat lower prices and sturdier fabrics noted for garments in the Winnipeg catalogue. Similar results for garment types were noted among three selected issues of

Toronto and Winnipeg catalogues. Some identical pages and catalogue order numbers were noted for the 1905 and 1908 issues but no identical components were evident in the 1920 issues.

This study has shown that Eaton's catalogue would be a useful reference for museums. Results provide information for museums in the areas of active and proactive collecting, documentation, historic clothing reproduction, and artifact analysis.

The analysis and comparison of the two primary sources used in this study have provided a systematic, replicable approach to information gathering. Some major questions relating to the use, distribution, quality and quantity of garments sold through Eaton's catalogue were identified for further research. This study has analyzed two primary sources that are valuable indicators of Canada's human history and have added to the body of knowledge in the fields of Home Economics, museum studies and material culture studies.

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INTRODUCTION

BACKGROUND

The study of the history of children's clothing has been addressed by many researchers (Ewing, 1977; Guppy, 1978; Laver, 1951; Moore, 1983; Worrell, 1980). A review of literature revealed only a few studies based on Canadian sources with most of those studies related to Ontario. The present study analyzed and compared children's clothing which appeared in Eaton's catalogue with children's clothing housed in selected Canadian museums. In the analysis of these two Canadian sources emphasis was on western Canada and Alberta.

The primary sources of mail-order catalogues and original clothing artifacts have been used by a number of researchers (Dahl, 1988; Hampster, 1987; Kartchner, 1975; Paoletti, 1983; Wiinblad, 1981) but the combination of Eaton's catalogue and museum collections has not yet been the subject of intensive comparisons and systematic research. The value of original clothing and catalogues has been identified by Paoletti (1987) and Schlereth (1980). Schlereth noted "mail-order catalogs [*sic*] contain immense quantities of information for the researcher seeking to identify and to date extant late nineteenth and early twentieth century artifacts ... descriptions also frequently provide valuable tidbits such as material, type of construction, color [*sic*] choices and price range" (p. 56). Paoletti (1987) identified that "museum objects permit the study of fabrication and construction, and (if well documented) may also reveal something about the connections between an individual and his dress" (p. 43).

Historians have noted (McKeown, 1946; Stephenson, 1969) that Eaton's catalogue had a great impact on Canadian households and offered for sale a variety of items which might now be housed in Canadian museums. Correspondence and consultations with museum staff have shown that Eaton's catalogue is a source used to assist in the documentation of children's clothing artifacts. The analysis of stylistic details of children's clothing in both sources may provide useful information to museums when documenting children's clothing including dating their garments and developing consistent terminology for the artifacts.

The study of material culture has been approached by many researchers (Beckow, 1975; Finley, 1984; Prown, 1982; Rider 1984; Schlereth, 1985; Tivy, 1988; Turner, 1984), some of whom have developed models for the examination of artifacts. These studies revealed that the approach used to analyze an artifact is very important, as noted in the following questions, "how does one actually interpret the meaning of an artifact? What theoretical, methodological procedures, and creative insights can be brought to bear on the artifact so that it will reveal its message? What is the precise nature of that message?" (Material History, 1984, p. 75). An artifact, such as a child's garment, has the potential to tell a researcher valuable information about the past. Schlereth (1985) outlined that clothing is an area of childhood artifacts which have been collected and he identified that clothing has "helped us understand gender, age, class differentiation, rites of passage and concern for healthy physical development in child rearing" (p.3). It is hoped that researchers interested in material culture could use the instrument developed for this study to develop similar types of studies using original clothing and Eaton's catalogue from a different time period or age group or adapt the instrument using different types of artifacts and primary source material.

Frequently one finds items that were once part of a person's life have not survived to be collected. This is particularly true of historic clothing. "We generally save what we perceive to be our best objects or the ones for which we have the greatest sentimental attachment" (Turner, 1984, p.88). A review of literature on collecting has shown that museums frequently acquire artifacts through the initiation of a donor, and accept them on the advice of the curator (Roback, 1982). It is hoped that the results of this study will provide some useful information to assist a curator in this type of active collecting. Alternatively, a curator may be able to use the results of this study to identify artifacts which are not housed in their collection, but have been identified as valuable representations of Canada's social history. Acquisitions could then be made by the process of proactive collecting. This study may also provide some useful information which new museums and existing museums could use to develop or revise collection policies in order to limit unselective collecting, develop proactive collecting guidelines and keep within an established mandate.

Many museums have active interpretive programs in which clothing plays a major part (Bates, 1984; Dahl, 1988, Tait, 1989; Wells, 1988). The identification of specific characteristics of children's clothing such as colour, fabric, pattern of fabric and stylistic features within this study may be useful in reproducing children's clothing from 1890 to 1920.

Some researchers have shown (Clifford, 1957; Helvenston, 1975; Moase, 1972; Stroup, 1967) the influence specific economic, social, technological and political changes have had on what children have worn through time. Stroup (1967) concluded that "children's clothing is influenced by such cultural factors as the major economic, political, technological and social conditions which affect the family" (p. 147). In turn, Helvenston (1975) as part of her study noted "major events in the social, political and economic history of the United States which might have had an effect on children's costume" (p. 1). She concluded that "industrialization of the clothing industry, dress reform and the sports movement, the Civil War and various foreign influences" (p. iii) were reflected in children's clothing. This study did not allow for the measurement of major social, political, economic or technological changes, however, various clothing changes were identified in this study which future researchers may find useful for developing studies involving these factors.

The study of the history of clothing within the field of home economics has been conducted by many individuals including (Clifford, 1957; Dahl, 1988; Helvenston, 1975; Kerkhoven, 1986; Marendy, 1988; Moase, 1972; Prince, 1988; Smith, 1987; Stroup, 1967; Wiinblad, 1981). Over the years researchers have begun to define more clearly how the history of clothing fits into home economics. Schlater (1970) included the history of clothing studies within the broad heading of home economics, with the stated purpose to "improve the physical components of man's near environment"(p. 40). As food, clothing and shelter have always been the basic necessities of life, a study such as this provides valuable insight into the changes reflected in children's clothing over a thirty year period and assists in documenting for current and future generations a valuable part of Canada's social history. "Scientists have only begun to examine pertinent psychological, sociological and anthropological theories in relation to clothing. Such research would increase the theoretical base in the applied discipline of clothing as well as in related basic disciplines" (Schlater, 1970, p. 40). Marendy (1988) noted in his thesis that a report developed by the American Home Economics Association: Home Economics

Research Planning Projection Committee in 1978 provided further detailed research problems within the area of historic clothing and textiles. Of the problem areas outlined in the report the following point best relates to the objectives of this study: To "determine the pattern of evolutionary development and change in ritualistic costume across historic periods and geographic areas" (p. 115). The detailed recommendations by the committee provided a clearer understanding of the importance of historic clothing research within the field of home economics. These conclusions are reinforced by McBreen (1984) who states that "historical research in any area of home economics may help us to avoid the deception of ignorant braggarts mentioned by Gottschalk. More important, however, we can learn much from the men and women who preceded us" (p. 549). The focus of this study is outlined in the following problem statement.

PROBLEM STATEMENT

What similarities and differences exist between children's clothing which appeared in Eaton's catalogue from 1890 to 1920 and children's clothing currently housed in selected Canadian museums?

RESEARCH OBJECTIVES

The objectives for this study were as follows:

1. To conduct a content analysis of specific features of children's clothing found in both the Toronto and Winnipeg issues of Eaton's catalogue from 1890 to 1920.

2. To conduct a content analysis of specific features of children's clothing which date between 1890 and 1920 and are housed in selected Canadian museums.
3. To determine if a relationship exists between the data collected from Eaton's catalogue and that which was collected from original clothing in museums.
4. To determine if a relationship exists between the data collected from the Toronto and Winnipeg issues of Eaton's catalogue.
5. To compare the Toronto and Winnipeg Eaton's catalogues by analyzing the complete content of children's clothing in selected issues.

DELIMITATIONS

1. This study focused on western Canada, especially Alberta. However, Eaton's catalogue emanated from Toronto in the early part of the time period of this study and literature has been largely related to Ontario. Many people came to the west from or via Ontario. Therefore, Ontario clothing and catalogues were included. The regions east of Ontario were not included.
2. The time period of 1890 to 1920 was selected because it paralleled existing literature and coincided with the availability of Eaton's catalogue. The time period encompassed some major changes especially in western Canada in terms of settlement patterns and societal changes brought on by the First World War.

3. The analysis included ages two and twelve inclusive, based on the literature and on manufacturing and marketing practices. Infant's wear was excluded due to the different nature of the garments for that age group. Adolescents were also excluded as their clothing appeared too similar to adult clothing.
4. Both boys' and girls' clothing were selected for the study in order to identify the types of children's clothing and to make gender comparisons.

LIMITATIONS

1. Access to collections were limited by the availability of trained museum staff, collection records, physical location, and condition of the artifacts.
2. Some issues of Eaton's catalogue between 1890 and 1920 were unavailable or inaccessible.
3. Time, funding and the number of garments within institutions limited the number of museums which were visited.
4. Archival records of Eaton's catalogue distribution and sales related to children's clothing between 1890 and 1920 were not located and could, therefore, not be included in this study.

DEFINITIONS

Unless otherwise noted definitions were developed by the author. All definitions relate specifically to the purpose of this study.

CANADIAN MUSEUMS:	Organizations that have collected artifacts and are geographically located in Canada.
CHILDREN:	Boys or girls between the age of two and twelve years of age inclusive.
CLOTHING:	For the purpose of this study clothing referred to outerwear only and excluded sweaters, underwear, outdoor wear and accessories.
COLLECTING:	"A. The accumulation of objects that are related to each other in type or have other characteristics in common, and that are obtained with a demonstrable motivation and purpose" (Royal Ontario Museum, 1982, p. 85). "B. In the museum context, the systematic development and control of the collections through the acquisition and disposal of objects. This includes the loan to the museum of artifacts that are the property of others" (Royal Ontario Museum, 1982, p. 85).
DECORATIVE DETAIL:	"Particular or minor feature, usually an intricate part of the construction or finishing of a costume [*sic*] or part of costume [*sic*]" (Picken, 1957, p. 104).

DOCUMENTATION:	"The museum documentation system incorporates the procedures used to manage information concerning a museum's collections or of relevance to a museum's curatorial functions. The primary aim of this system is to aid the control and use of collections and to ensure the preservation of information about the cultural and environmental heritage" (Roberts, 1985, p. 30).
EATON'S CATALOGUE:	A Canadian publication produced by the T. Eaton Company in Toronto from 1884 to 1976 and Winnipeg from 1905/06 to 1961/62 to disseminate information to the public pertaining to goods and services offered for sale.
FABRIC:	"A woven or felted cloth of any material or style of weaving; anything produced either by weaving or interlacing; destinctively [*sic*] called textile fabric; cloth; texture; stuff" (Cole, 1892, p. 126).
GARMENT:	An article of clothing worn as outerwear for a child aged 2 to 12 years inclusive. (See Clothing).

MAIL-ORDER: "A system of merchandising that distributes goods to consumers upon receipt of orders, placed not in person but by mail after inspection of a catalog listing the products for sale, and which delivers the goods to the customers by utilizing some transportation device such as express, freight or post" (Rips, 1938, p. 1).

PATTERN OF FABRIC: A design applied, printed, or woven into fabric.

STYLISTIC DETAILS: For the purpose of this study, stylistic detail referred to neck shape, collar type, sleeve style and waistline detailing.

LITERATURE REVIEW

INTRODUCTION

The literature review consists of six sections which relate to this study. The first section provides a brief overview of the time period of this study as it relates primarily to the western regions of Canada. The role of the child in Canadian society throughout the 1890 to 1920 time period provides the focus of the second section. The third section deals with children's clothing through various periods in history, with special emphasis on the literature which contains Canadian content and/or falls in the 1890 to 1920 time period. The fourth section outlines how the Eaton's mail-order catalogue started and the influential role it played in Canadian society. The fifth section looks at material culture and collecting and how important these areas are when identifying what is available in museum collections. The last section examines the method of content analysis and how a systematic approach to the analysis of data can lead to replicable and reliable test results.

WESTERN CANADA 1890 TO 1920

This section provides a very brief survey of western Canada and is intended to set the context for this study. It is in no way an exhaustive review of the literature available on this topic.

The census of Canada in 1891, as stated by Urquhart & Buckley (1965), estimated the population of Canada to be

4,833,000. Of this total population 2,114,321 lived in Ontario, 152,506 lived in Manitoba, 98,173 lived in British Columbia and 50,000 lived in the Northwest Territories from which Saskatchewan and Alberta in 1905 became distinct provinces. In contrast, the 1921 census estimated the population of Canada to be 8,787,949. Although the Ontario population increased 192% to 2,933,662 in 1921 there was a more noticeable increase in western Canada. The population in Manitoba increased 400% to 610,118; in British Columbia 534% to 524,582 and Alberta and Saskatchewan had a combined increase of 2692% to 1,345,964 from the Northwest Territories 1891 population. The total population in 1891 considered to be urban was 1,537,098 and rural 3,296,141 (Urquhart & Buckley, 1965, p. 5).

The census determined that "the population living in all incorporated cities, towns and villages, of any size, was counted as urban. The rest of the population was rural" (Urquhart & Buckley, 1965, p. 5). The majority of the people who migrated or immigrated to western Canada in the 1890s moved to and lived in a rural environment. Gradually, towns and cities grew as the provinces became more settled and the development of new industries brought more settlers to the regions. By 1914, the prairie provinces' population was 65% rural and 35% urban and by 1921 was fairly evenly distributed in numbers between rural and urban. In many provinces the population had increased 400% by 1921 from the 1891 census (Lower, 1983).

Settlers to the western regions of Canada came primarily from Ontario, the United States, and countries in Europe including the Ukraine (Petryshyn, 1985), Scotland, England, Austro-Hungary, Poland, Russia, Germany, Holland, and France (Friesen, 1984; Lower, 1983).

> There was a varied assortment of attitudes, skills,and traditions. The Americans accepted the new institutions and customs while retaining a certain scepticism [sic] of party politics and a distrust of other than local government. The Ukrainians and Germans each brought a strong community sense and a strong sense of identity. The Scandinavians brought with them a belief in and knowledge of social democracy.... The British opposed the dominance of political parties whose support was in distant Ontario. (Palmer & Smith, 1980, p. 11)

The harshness of the environment and the climatic conditions ranging from extreme cold in the middle of winter to desert heat and dryness in the middle of summer often discouraged people who settled on the prairies. Drought and grasshoppers made farming difficult. As noted by Silverman (1984), "Alberta was a land of extreme climatic contrasts, often devastating in their effects" (p. 42). The major livelihood for the people living in western Canada was farming except for industries such as coal mining, oil drilling, fishing (especially on the west coast) and railway construction (Friesen, 1984).

For many people, especially the women, rural life was often harsh, tedious and tiresome. The responsibilities for child care, child rearing, clothing, food, and shelter were their prime concerns especially throughout the 1890s. They often felt isolated in their environments and sought companionship with other women as often as was possible. For many, Sunday was a day of rest and visiting which provided the opportunity to socialize and meet new people (Silverman, 1984).

The First World War began in 1914 and changed the lives of many families. The men who went off to war frequently left the women responsible for the management of the home and children, and often responsible for earning money to support the family as well. This was particularly true if the men did not return home (Silverman, 1984; Thompson, 1978).

"Economically, many individuals profited from wartime inflation. The workers in mines, forests and secondary industries, especially the war industries, earned higher hourly wages and had more work" (Lower, 1983, p. 175). For many the post-war years were very difficult and required great struggle in industries and life in general. Thompson (1978) noted "the political protest which emerged in the post-war years was...a sign of the West's new maturity and of its determination to leave as deep an imprint on the period of reconstruction as it had on the Canadian war effort" (p. 172).

THE CHILD IN CANADIAN SOCIETY 1890 TO 1920

There were many fundamental ideas related to the child and childhood throughout the 1890 to 1920 time period in Canada. Some well known researchers (Lewis, 1982; Parr, 1982; Rooke & Schnell, 1982; Sutherland, 1976) have written about the child's role in society and how a new view of childhood developed and grew commencing in the 1890s and into the early part of the twentieth century. The child's role in society in the 1890s was frequently still as a labourer. The money which the child brought into the home was often a necessity which left little opportunity for other involvements such as school and play. Hurl (1988) wrote a case study on child factory labour in late nineteenth century Ontario. Her study illustrated that child labour was very prevalent throughout the 1890s and gradually decreased throughout the 1900s, though remaining important in some households well into the 1940s. She noted that in 1891, 6.2% of the total workforce were children (children classified as under 16 years of age), whereas by 1911, 2.4% of the total workforce were children. The particular jobs in which these children participated included eighteen major areas of which cotton manufacturing, basket making and glass making were the three highest in 1891 and 1911. Children who worked part time at home were not included in the statistics. Silverman (1984) also noted in her oral history research the fundamental role child labour had in the prairies. Children frequently supported the family on the farm or by helping out on neighbouring farms. "In most households, especially the rural ones, the children's labour was essential to the productivity and the psychological cohesiveness of the family" (p. 16).

Working children tended to be from the middle or lower class of society, as well as immigrant children who started to come to Canada as early as the 1860s. Some researchers (Bagnell, 1980; Birt, 1913; Harrison, 1979; Turner, 1976) have studied children who came to Canada and were put to work as labourers primarily on farms in Ontario and some western regions. The intent of bringing children to Canada primarily from Britain was to provide a better life by first placing them in group homes and then with families via adoption. The treatment the immigrant children received was not always favourable (Bagnell, 1980; Caragata, 1979). Concern for the well-being of children began to receive major attention in Ontario in the 1890s by J.J. Kelso. Kelso formed the Children's Aid Society of Ontario in 1891 and worked tirelessly to promote the well-being of children including immigrant, delinquent and neglected children. He frequently published information about neglected children in the Canadian Magazine (1894) and Public Health Journal (1914) and he was instrumental in organizing Children's Aid Societies in western Canada as well, including those in Edmonton, Medicine Hat, Lethbridge and Calgary in 1909. Klassen (1981) wrote an informative history of the Calgary Children's Aid Society from its inception in 1909 to 1920.

The 1900s saw a decline in child labour and an increase in time to attend school and time for play (Broadfoot, 1976; Gaffield, 1982; Silverman, 1984; Smith, 1987; Stamp, 1975; Sutherland, 1976). With the changing role of the child, and the support of the Children's Aid Societies major child-centred reforms were undertaken including disease prevention, health education, care, feeding and clothing of the child (Bates, 1984; Bow 1940; Buckley, 1979; Coulter, 1977, 1982; Pederson, 1981; Rooke & Schnell, 1981; Russell 1985; Sutherland, 1976).

Throughout 1900 to 1920 reformers began to provide the opportunity to children for a better education, longer life expectancy, healthier lives through proper food, clothing and shelter, and also helped the less fortunate and promoted specialized training for the child's future role in society. Through the work of the reformers, who were largely middle-class professional people such as lawyers, doctors, nurses, teachers and members of women's organizations (Klassen, 1981) the child's well being was at the forefront of social concerns.

CHILDREN'S CLOTHING

The United States and Britain have been at the forefront of publishing literature about children's clothing history.

Sources containing Canadian content are scarce, especially those focusing on western Canada, as only five related to Ontario and two from western Canada have been identified by the author.

Brett (1970) outlined in her article the common characteristics of Canadian children's clothing from the 1830s to the 1900s. She noted that stylistic details present in children's clothing often reflected those of adults of the time. Selected illustrations and photographs of children's clothing appear in her article and reflect clothing examples which are part of the Royal Ontario Museum collection. Brett noted the Royal Ontario Museum collections "are mainly American, English and Canadian, mostly dating from the 1840s to the present" (p. 7). Brett also briefly outlined in her article the advent of the ready made clothing industry in the 1870s from which children's clothing became more readily available through such sources as Eaton's catalogue.

Collard (1973) wrote a monograph on children's clothing from 1780 to 1930. The outline provides a brief history of childhood and attitudes towards children with the main emphasis on Ontario rather than Canada as she notes. Some information also appears regarding schooling and magazines to which some Canadians subscribed. She also provided information regarding the styles, age, price, fabrics and common features of children's clothing throughout the time period of her study. Numerous line drawings and corresponding descriptions of children's clothing are shown to illustrate the clothing of specific time periods. The drawings were copied from fashion plates and photographs which Collard found in selected museums, archives, newspapers, major American and English magazines and selected secondary sources on the child and children's clothing. At the end of Collard's book are pattern pieces for 10 examples of children's clothing such as a girl's dress and a boy's coat.

More recent research in the field of children's clothing includes the work of Bates (1984, 1985) who discussed how specific issues such as children's health care, gender and age definition affected the clothing worn by children in late nineteenth century Ontario. Bates' (1984) work was written as "part of on-going research relating to the history of childhood in late nineteenth century Ontario for Woodside National Historic Park, Kitchener, Ontario" (p. iii). The work is very extensive culminating in approximately 100 pages of text and 100 pages of illustrations and photographs of the time period. She divided the report into two sections. The first outlined the lifestyle in Ontario from the 1850s to the 1900s and how economic and social aspects influenced attitudes towards children and their proper care, feeding and clothing. Specific issues regarding dressing children are outlined as well as the differentiation of clothing by gender and age. A "new interest in children's development resulted in both a respect for the child's individuality and childish pursuits, and an emphasis on the child as an extension of family ambitions" (p.33). The second section goes into great detail describing the dress of children at that time period as well as the sources of supply for children's clothing of which Eaton's catalogue was a primary source after the 1880s. Bates also determined that homemade clothing was still very prevalent as well as professional dressmaking. Specific sources consulted by Bates included child-care manuals, health care books, Eaton's catalogue, fashion periodicals, photographs and selected original garments which represented middle-class children. Bates' (1985) publication was a result of a paper given at the History of Childhood conference held in 1985. The publication is a brief summary of the extensive report prepared in 1984 for Canadian Parks Service.

Hampster (1987) developed "patterns and specifications for the reproduction of clothing worn by middle class school children in Ontario between 1885 to 1890" (p. 8). She also provided an outline of the social issues of the time in Ontario. Sources which she consulted included school photographs, mail order catalogues, (including Eaton's), fashion periodicals and original clothing examples housed in selected Ontario museums and galleries. She was able to develop patterns for selected underclothing, footwear, dresses, blouses, suits, and outdoor wear. Each pattern developed included a list of instructions, recommended fabrics, amount of fabric to purchase, and size.

Illustrations or photographs from selected catalogues or periodicals were also shown for comparative purposes.

Work similar to Hampster's was conducted by Dahl (1988) who, as part of the preliminary work for her thesis, travelled to selected Canadian museums to locate, develop patterns for, and actually reproduce 15 girls' costumes and 15 boys' costumes including underclothing for use in interpretive programming. Dahl (1988) consulted many different sources for her work which included historic photographs, clothing artifacts, periodicals from the time period, biographic information, drafting manuals, original patterns, and secondary source literature. The 30 reproductions were used to test the cognitive and affective response of school children while wearing the reproduction clothing at the Edmonton 1881 Schoolhouse. Cass (1984) wrote an article which outlined some common boys' clothing styles from 1900 to 1920 such as rompers, highland suits and dresses. Eaton's catalogue was one source used for the article.

Many authors in the United States and Britain have written general surveys of children's clothing during selected time periods (Brooke, 1980; Cunnington & Buck, 1965; Felger, 1984; Guppy, 1978; Laver, 1951; Moore, 1953; Sichel, 1983; Varron, 1940). Little explanation has been given as to why clothing changed over time and/or what influenced the changes. The exception is a book by Ewing (1977) on the history of children's clothing. She examined styles from 1500 to 1970 and outlined how specific economic and social changes affected the style changes in children's clothing. Most of the authors who have written general surveys have been cited by various researchers who have developed more systematic or socially oriented approaches to the study of children's clothing history. Clifford's (1957) study had two purposes which were "to describe what children of typical American families wore during the years 1890 to 1930 and to examine the relationship between social and economic change and the changes in children's clothing" (p. 2). Clifford (1957) used Sears Roebuck catalogue, Delineator Magazine and a few articles of original clothing to develop the study. Discussion was made throughout the study on fabrics, pattern of fabrics, colour, stylistic details and garment types for infants, girls and boys as it related to the catalogue and magazine. Clothing features were examined and changes in style were indicated as they related to specific social, economic, political and technological changes such as the increased importance of a child's health and how it affected their clothing (p. 57). Assumptions were made about the Sears catalogue such as the "style of clothing which appeared in the catalogue was probably typical of what children wore and that the clothing was probably representative of clothing worn by American children in the middle income group." (p. 10). Clifford (1957) concluded that factors such as increased emphasis on schooling, increased urbanization, technical advances (i.e., washing machines, sewing machines, the electric iron), the First World War, and the recreation movement contributed to or moulded the changes in the style of infant's and children's clothing from 1890 to 1930. Stroup (1967) investigated the clothing of children from 1930 to 1941 relating the social, economic, political and technological factors to changes in children's clothing. Using Sears Roebuck and Best catalogues, Stroup identified garment silhouette, decorative detail, fabric and colour characteristics of clothing for children aged one to ten. The four characteristics were further subdivided by sex, age-size, garment type, year and season. Stroup (1967) concluded that children's clothing was influenced by major economic, political, technological and social conditions of the time. Moase (1972) compared the silhouette, style, occasion, fabric, colour, trim and length of costume for children's clothing which appeared in illustrations and written descriptions within Delineator from 1894 to 1914. The style of garments was further subdivided to include discussion on neckline, waistline, and sleeve styles. Of the 216 illustrations and descriptions included in her study, Moase provided discussion on the prevalent characteristics for both boys and girls as recorded by yearly intervals including 1894, 1896, 1897, 1900, 1902, 1904, 1906, 1908, 1910, 1913 and 1914. Moase concluded that "there were obvious changes in boys' and girls' clothing as the period progressed; these changes were gradual rather than sudden or extreme" (p. 133-134). She identified the major style changes occurred in sleeves, yokes, collars, waistlines and hemlines whereas fabrics, trim and colours remained quite constant though varied between boys' and girls' clothing. Helvenston (1975) related children's clothing from 1841 to 1885 to particular social, political and economic events in the history of the United States. Using Godey's Lady's Book and Peterson's Magazine she noted garment types, colour, fabric and trim characteristics of children's clothing aged one to twelve. In 1981 she supplemented her previous research by writing an article in which she explained how the social attitudes discussed in the child care manuals and periodicals of the time affected changes in children's clothing. Arbuthnot (1984) examined "women's and children's drafting systems published between 1860 and 1900" (p. iii) in order to identify the prevailing fashions of female children from 1860 to 1899. Arbuthnot (1984) analyzed the zone and decade of publication of the drafting system, gender of the author, audience, method of measuring and silhouette of children's garments as similar to or different from women's (p. iii). The results indicated that the silhouettes of children's garments were similar to women's up to 1890 when differences began to be identified.

Two researchers, Kartchner (1975) and Wiinblad (1981), have conducted studies related to children's clothing in which stylistic details of clothing were developed and used.

Kartchner (1975) compared original dresses worn by Mormon girls from 1847 to 1890 to dresses for girls as shown in leading fashion magazines of the same time period. Twenty-one dresses which came from a variety of institutions and personal sources were used in Kartchner's study. The magazines used in the study included Godey's Lady's Book, Peterson's Magazine, Delineator Magazine and Harper's Bazaar. Comparisons were made of the two groups which included "thirty-nine specific dress characteristics" (p. iii). The findings of this study indicated that the original dresses sampled had specific characteristics similar to those shown in the fashion illustrations of each decade with the major similarities occurring in the 1890s. Kartchner (1975) developed a list of stylistic details or categories of information to analyze. From this she provided a list of specific features for each category.

The study conducted by Wiinblad (1981) covered the time period from 1941 to 1980. She examined what she defined as "modal design components" of dresses for young girls plus fabric design and fibre content. The components consisted of only six stylistic details compared to the 39 examined by Kartchner (1975). Wiinblad (1981) used Sears catalogue, selecting clothing from the spring/summer and fall/winter issues for every other year of the time period. The results of the study indicated that accurate dating of dresses between 1941 and 1980 would be difficult because there was little change in the modal characteristics selected for the study. Thus, Kartchner's study provides more insight into comparisons of stylistic details of children's clothing. The statistics which each author selected varied. Kartchner (1975) used rank-order correlations and percentage occurrence to analyze her data whereas Wiinblad used frequencies.

Another researcher who has used a systematic approach to the study of children's clothing is Paoletti. Paoletti (1982) recommends the use of content analysis to analyze historic costume. In her 1983 article she used content analysis of Godey's Lady's Book and Vogue in order to provide descriptions of boys' fashions from 1860 to 1910. A more recent article by Paoletti (1987) addressed children's fashions between 1890 and 1920 and compared, using content analysis of five fashion magazines, specific details of children's clothing as shown in 500 illustrations. She concludes in her study that there is a relationship between clothing and gender which was best illustrated with boys' clothing. A paper which was delivered by Paoletti and Thompson at the Costume Society of America Conference in 1987 identified gender differences in infant's rompers 1910 to 1930.

A few books on clothing history include sections on children's clothing (Ginsberg, 1982; Glynn, 1978; Kennett, 1983; McClinton, 1980; Paoletti & Kregloh, 1989; Worrell, 1979). The books provide information on American and British children's clothing using illustrations, photographs and line drawings as the major sources through selected time periods. Descriptions or short commentaries of the stylistic details and fabrics are frequently discussed. The inherent social and economic implications of specific time periods are also discussed briefly in association with children's clothing. Paoletti & Kregloh (1989) also provided insights into children's clothing from the perspective of gender differences.

Aries (1962) included a section on children's dress as it related to social history of family life. His major emphasis was on how the child's clothing changed from the thirteenth century to the present from that like "an adult to specialized childhood costume with which we are familiar today" (p. 61). Social attitudes towards children and childhood were also discussed as they related to children's clothing.

Exhibitions on children's clothing have been held by various museums. One such exhibit entitled "Of Men Only" was displayed at the Brooklyn Museum in 1975 to 1976. The catalogue included coloured photographs of original boys' suits, frocks, overcoats, dressing gowns and footwear from the 1830s to 1970s. Brief information pertaining to the age of the wearer, prices, and fabrics was provided for selected artifacts. A short article by Coleman (1975) at the beginning of the catalogue provided a brief overview of boys' clothing. Another exhibit held in 1981 to 1982 entitled "Little Men and

Little Women: Children's Costume and Toys 1880-1945" was presented at the Goldstein Gallery in St. Paul, Minnesota. Curator Blade (1981) outlined in the catalogue the intent of the exhibit and the social ideas examined throughout the exhibit. The catalogue provided a detailed listing of all artifacts and photographs used in the exhibit and a brief description of each. In 1983 the Provincial Museum of Alberta in Edmonton held an exhibit entitled "The Changing Views of Childhood" in which children's clothing from 1880 to 1920 were displayed and corresponding text developed which outlined how the child's role in society changed throughout the time period. The Red Deer & District Museum in Red Deer, Alberta recently exhibited children's clothing from their collections which dated from 1870 to 1990. The exhibit was entitled "Children's Clothing: From Factories to Computers" and was designed to show the progression of children's clothing through time. Though many sources of children's clothing literature have been identified, there is a great deal yet to be added to the body of knowledge related to children's clothing throughout history especially in Canada.

EATON'S CATALOGUE

Many researchers have used either magazines (Harless, 1983; Helvenston, 1975; Moase, 1972; Stroup, 1967), newspapers (Thomas, 1987), and/or catalogues (Clifford, 1957; Paoletti, 1987; Stroup, 1967) as a source from which to gather data or information related to an aspect of clothing history. Eaton's catalogue is one of many sources from which children's clothing could be obtained between 1890 and 1920. As Eaton's catalogue has not frequently been used for quantitative analysis it was selected by the researcher for comparison with original clothing in museums. Three references which used quantitative analysis of Eaton's catalogue include an unpublished paper written by Cariou (1984) in which she compared garment fabrics and dress colours using content analysis. Lambert (1973) developed an audio visual presentation on the images of women in Eaton's catalogue from 1883 to 1973, based on a content analysis of the words used in the catalogue to describe women's clothing. An article by Lambert (1977) outlined how Eaton's catalogue was used in the development of the 1973 study and provided an elaboration on what the words of Eaton's catalogue implied through the 1883 to 1973 time period.

Three researchers have pointed out that Eaton's catalogue is a valuable source for the study of clothing history. Brett (1969) details through her chronology of fashion for men, women and children in Eaton's catalogue, the importance the catalogue provides to the researcher when examining and documenting clothing styles and changes over time. Batts (1973) stated "looking back through old catalogues makes us realize that they are a faithful record of social life in Canada and a valuable source for the history of fashion, furniture, and other aspects of social history" (p. 68). Griffin (1970) stated "the microfilm series (of Eaton's catalogue) provides a new source of information for the student, historian, home economist, fashion or set designer, social scientist and quiz show panelist" (p. 141).

Following is a brief history of the development of the Eaton's catalogue as described by several authors. The first Eaton's store run by Timothy Eaton and three others opened in 1869 in Toronto where they laid the groundwork from which the Eaton's store developed to the empire it is today (Kalman & McDougall, 1985; Newell, 1984; Santink, 1990; Stephenson, 1969; The story of a store, 1959). The mail order catalogue, first produced in 1884, played an important part in Eaton's growth, as in time the catalogue provided access to goods for individuals from one end of the country to the other (Stephenson, 1969). The goods which could be purchased through mail order were very diverse and included significant amounts of children's clothing (Brett, 1969). Santink (1990) identified that the goods which were available at the store and through the Eaton's catalogue in the early 1890s were manufactured at

> more than 213 companies in North America, 123 of these in Toronto, with 54 in other Canadian centres, and 36 in the United States. An additional 88 companies were listed for Europe, most in Great Britain and just 10 in continental Europe (p. 147).

Timothy Eaton also ran a small manufacturing operation in Toronto which produced ladies' underwear, men's shirts and boys' pants. The production of this operation gradually increased throughout the 1890s and into the 1900s to include other ready-to-wear clothing such as men's neckties, women's coats, dresses, capes, skirts, furs and men's clothing. "By 1899 the Eaton factories employed more than seven hundred workers operating nearly five hundred sewing machines and producing 4,500 complete garments every day" (Santink, 1990, p. 177).

Eaton brandnames were introduced in 1905 with the first clothing brandname "Teco" appearing in 1907. "Eaton-made" was introduced after 1910 to identify the clothing manufactured in Eaton factories. The catalogues identified these brand names very frequently and clearly stated that they stood behind the quality and workmanship which went along with the use of the name (Eaton's catalogue, Toronto, F/W 1919-1920, p. 270).

Eaton's expanded westward and eastward as the mail order catalogue became more popular. The Winnipeg store and mail order house opened in 1905 (Stephenson, 1969). In turn, the Moncton mail order house opened on February 5, 1920 (Ayling, 1969). The two catalogue houses, as well as the Toronto-based store, increased the influence and popularity of the catalogue. In fact "by 1905 the orders from Manitoba and the new provinces of Saskatchewan and Alberta were numerous enough to warrant the production of catalogues exclusively for western Canada" (Dennis, 1989, p.21). As noted by Santink (1990), "with the opening of the Winnipeg store separate catalogues were published, and those produced in Winnipeg contained some merchandise more suitable for the western market...much of the merchandise was similar to that in the Toronto catalogue, and in most cases the prices were identical" (pp. 229-230).

Many researchers have referred to the catalogue as "the Farmer's Bible" (McKeown, 1946, p. 44), "Canada's Bible" (Batts, 1973, p. 68), or "The Homesteader's Bible, The Wishing Book or The Book" (Stephenson, 1969, p. 44). The importance this source has had in Canadian households suggests that Eaton's catalogue would be a useful source from which to gather empirical data on the study of children's clothing from 1890 to 1920.

One researcher (Brett, 1969) suggested there was a time lag between when the first catalogue was produced in 1884 and when people began ordering children's clothing from it. The actual numbers and time period in which children's clothing purchases became more frequent is an area that has not been addressed in the literature, nor have the sales and distribution patterns of the merchandise available through the Toronto and Winnipeg catalogues. A large part of the literature available encompasses overviews of Eaton's history and family history (Macpherson, 1963; Nasmith, 1923, The story of a store, 1959) and more recently Eaton business history

(Santink, 1990). Further detailed studies need to be conducted on the actual operations of the mail order business. Records pertaining to the Eaton family and the history of the Eaton empire are now readily available at the Archives of Ontario in Toronto; however, some gaps have been identified such as information pertaining to the mail-order business from 1884 to 1920 and direct sales and distribution records. Four archivists have developed an 800 page finding aid from which researchers studying various aspects of the company and its history can now access important documents as well as the microfilm issues of the Toronto and Winnipeg Eaton's catalogues.

COLLECTING/MATERIAL CULTURE

Museums are frequently the major centres which house artifacts through which material culture researchers access and analyze specific aspects of history. The researcher must question what the museum collects as well as the process of collecting in order to determine the significance of the artifact(s) they plan to study. Many researchers have analyzed selected museum collections to determine what artifacts have been and are currently being collected. Researchers (Beckow, 1975; Davies, 1985; Green, 1985; Lemieux, 1981; Rider, 1984; Tivy, 1988; Turner, 1984) have identified that most museums have an established mandate, policy or statement of purpose in place prior to collecting any artifacts. Museum administrators develop written guidelines related to collecting priorities and allow the museum collector to acquire artifacts which reflect the museums' statement of purpose. As noted by Lemieux (1981) once the nature of a museum has been determined "it is then time to formulate policies that will establish the different categories to be represented in the collections" (p. 5). Tivy (1988) also supports the ideas of Lemieux (1981) by stating that

> the sheer volume of extant material culture as potential museum collections forces the use of collecting criteria which are spelled out in museum statements of purpose and collections policies. The intent of these policies is to limit the focus of a museum and its collections and to organize this collection in a logical fashion (p. 62).

Having a policy in place also allows for selective collecting which is quite contrary to the recommendations of Tarrant (1984) and Atkinson (1985). These two individuals recommend that museums should not start with a policy but rather collect everything and then decide later on what not to keep. Even given a very knowledgeable curator the latter method suggests problems as to what is collected and how the artifacts will be used. Lemieux (1981) emphasized the need to have a policy in place so that unselective collecting (a term coined by Atkinson (1985)) does not occur. It is a museum's

> responsibility to house, preserve, catalogue, document, study and display its collections, as well as be aware of its capabilities and shortcomings in each area. It should acquire for its collections only those objects and specimens that belong to its index and that can be competently dealt with. A good museum will resist the temptation of acquiring or accepting quality items outside its jurisdiction or competence, it will direct those pieces to better qualified institutions" (Lemieux, 1981, p. 5).

Generally it is the curator's responsibility to collect artifacts for a museum (Byrde, 1984; Davies, 1985; Green, 1985; Lemieux, 1981; Roback, 1982; Staniland, 1984; Tivy, 1988). The writers cited previously suggest that the curator should have a good knowledge of why an item is collected for the museum. Roback (1982) extends this idea even further suggesting that what a donor offers to a museum may meet the mandate and be collected but she questions what other artifacts remain in personal collections which donors do not think are useful and indeed may be more representative or important to have in a museum collection. "The presence, or absence of an object in the collection is the culmination of a series of decisions directing the selection process, decisions in which the museum worker plays only a minor part. The major role is played by the donor, and the donor, however well-intentioned, is possibly the most ill-equipped for the part" (Roback, 1982, p. 10). Determining the historical significance of artifacts is another area curators often struggle with. As outlined by Tivy (1981), "this idea of significance is a necessary and primary criterion listed in most collections policies, but curators to a person find it difficult to assess historical significance, because its intellectual basis is ambivalent" (p. 62). Thus, the clear cut ideology of a curator collecting all the representative and typical artifacts for a museum introduces limitations which should be taken into consideration when analyzing what is found in a museum.

A researcher using original artifacts from museum collections as a primary source of documentation has many things to consider. The primary consideration relates to the documentation which exists with the artifact as it was provided at the time of acquisition or researched by museum personnel. From this information comes the major consideration by the researcher as to the method or approach taken to analyze the artifacts. Since the early 1960s researchers have been developing methodologies for the study of material culture or material history artifacts. Schlereth is a well known material culture researcher and theoretician. He has written many books and articles related to the use of artifacts to study a particular culture.

Schlereth as well as many other researchers (Beckow, 1975; Finley, 1984, 1985, 1986; Haagen & McNabb, 1984; Prown, 1982; Rider, 1984; Tivy, 1988; Turner, 1984) have identified the importance of following an established methodology or research model when analyzing artifacts. They reinforce the importance of developing a methodology which can be replicated thus increasing its validity as a scientific method. Each of the researchers previously mentioned has referenced each others' work and has developed and expanded the models each one has established. Though each researcher has outlined ideas and considerations for a scientific model there is no clear cut method to follow at the present moment.

CONTENT ANALYSIS

The method of using content analysis for empirical research has had a long history in which three people have been continually cited for their particular contributions to the field (Berelson, 1952; Holsti, 1969; Kassarjian, 1977). Basic definitions of content analysis were developed by Berelson and Holsti. "Content analysis is a technique for the objective, systematic and quantitative description of the manifest content of communication" (Berelson, 1952, p. 18). "Content analysis is any technique for making inferences by objectively and systematically identifying specified characteristics of messages" (Holsti, 1969, p. 14). Kassarjian analyzed the work of Berelson and Holsti and determined that three main characteristics within the definitions exist. The characteristics of the analysis are to be objective, systematic and quantitative. The particular studies which have been conducted by these three individuals have related primarily to consumer research and communication research.

Various researchers have focused on the use of content analysis in the study of clothing history. In 1980 Paoletti used content analysis to survey cartoons in selected fashion magazines. Further to this initial research, Paoletti wrote an article in 1982 in which she outlined how content analysis could be used in the study of clothing history, and has since conducted three studies where content analysis was used to study an aspect of historic clothing. Two of the articles (Paoletti, 1983 and 1987) were related to children's clothing and the most recent article (Paoletti, Becker & Pelletier, 1987) focused on an analysis of men's jacket styles. Other recent studies (Kerkhoven, 1986; Smith, 1987; Thomas, 1987) exemplify the use of content analysis as a useful research tool. Kerkhoven (1986) used content analysis to fulfil one of her research objectives which was to extract information about textile crafts from the prizewinners' lists of agricultural fairs, using newspapers as the source of information. As she noted "prizewinners' lists form an excellent source of data for content analysis, because they contain many easily defined units which yield quantitative information" (p. 149). Smith (1987) used content analysis of newspaper advertisements to gather information on dressmakers in Edmonton. Thomas (1987) developed five categories for the analysis of adult female fashion as found in the New York Times 1891 to 1940. Content analysis has been widely used and provides great possibilities for the systematic analysis of different types of data.

Each of the six sections discussed in this literature review illustrate the context and background necessary to understand the development of this study. Subsequent chapters outline the methodology, findings and discussion which allow reflection back to the existing literature to support the validity of this study.

METHODS

INTRODUCTION

Content analysis provides systematic, empirical data collection and analysis. The procedure used in this study was based on the work of Paoletti (1982). She outlined five steps for content analysis:

1. articulation of precisely-stated objectives or hypotheses
2. creation of an instrument or questionnaire designed to measure relevant variables or sort them into predetermined categories
3. unbiased sampling of sources and communication units
4. systematic recording or measuring of variables using the instrument
5. analysis of the data using appropriate statistical procedures (p.14).

This study used the two primary sources of Eaton's catalogue and original children's clothing artifacts. A separate content analysis of each source was developed from which individual and comparative analyses were made. The procedure followed for each content analysis varied somewhat due to the nature of the content available from each source. However, the two instruments were as similar as possible. In order to meet the fifth objective of this study a separate instrument was developed to compare the Toronto and Winnipeg issues of Eaton's catalogue.

CONTENT ANALYSIS OF EATON'S CATALOGUE

The first part of the study examined the written and illustrative material of 340 individual cases of children's clothing within Eaton's catalogue from 1890 to 1920. The unit of analysis consisted of one written description with or without a corresponding illustration. A total of 22 categories of information were gathered for each combination of written description/illustration chosen to be part of the study. Of the 22 categories developed five were selected from the work of Kartchner (1975) including the terms neck, collar, sleeve, cuffs and waist. The remaining categories were developed by the researcher. A complete listing of the categories with corresponding coding rules and coding sheet developed for the analysis of Eaton's catalogue appears in Appendix A. One case consisted of data pertaining to the 22 categories of information and included outerwear garments for boys' and girls' between the ages of two and twelve. The number of cases chosen from each issue of Eaton's catalogue was determined by first identifying the pages of garments for boys and girls which were available in each issue. The number of headings within each page were counted from which one occurrence from each heading was chosen by using a table of random numbers for a total of 340 cases. It was felt that this procedure provided the best cross-section of garment types. Individual garments and garments consisting of more than one piece were selected to be part of this study. The

340 cases of information were coded and entered onto a microcomputer using Personal Editor 2 and then transferred to the University of Alberta mainframe from which the Statistical Package for the Social Sciences was used to run frequencies and cross-tabulations of the data.

The selection of specific issues of Eaton's catalogue for this study was limited by availability. A combination of Toronto and Winnipeg issues was used. The Toronto issues selected included: S/S 1893, F/W 1893-94, S/S 1897, F/W 1897-98, S/S 1901, F/W 1901-02, S/S 1905, F/W 1905-06, S/S 1908, F/W 1908-09, S/S 1911, F/W 1911-12, S/S 1914, F/W 1914-15, S/S 1917, F/W 1917-18, S/S 1920. The Winnipeg issues selected included: F/W 1905-06, S/S 1908, S/S 1911, S/S 1914, S/S 1917, S/S 1920. The combination provided for four year intervals of Toronto based issues from 1893 to 1905 and three year intervals from 1905 to 1920 for both the Toronto and Winnipeg issues. A total of 23 issues were used for this study and accessed primarily on microfilm. The availability of original Eaton's catalogues at selected museums/private collections is outlined in Appendix B.

Prior to the main study a pilot study was carried out in order to determine if the instrument developed for the Eaton's catalogue content analysis would provide useful information for comparative analysis. Fourteen issues of Eaton's catalogue were selected from which 158 cases of information were obtained following the criteria established for this study. The 158 cases of coded information were entered into a computer-readable file on the University of Alberta mainframe computer from which the Statistical Package for the Social Sciences was used to run the frequencies and cross-tabulations of the data.

CONTENT ANALYSIS OF ORIGINAL CHILDREN'S CLOTHING

In the second part of the study, 255 children's clothing artifacts which dated between 1890 and 1920 were examined in fifteen Canadian museums. A total of 37 categories of information were gathered from each garment chosen to be part of the study.

Thirty-seven categories of information were developed from which 14 were the same as the Eaton's catalogue content analysis. Further selections for category development for the analysis of children's clothing in museums were made from the work of Dahl (1988, p. 165) for such categories as museum, accession number, and the information pertaining to items photographed by the researcher. The data entry manual of the Clothing and Textiles Collection at the University of Alberta provided the basis for the measurement categories. Six of the categories of information labelled period were developed by the researcher to identify the begin and end date assigned through one of three sources:

1) as assigned through extant information or by data provided at the time the item was acquired
2) curatorially assigned dates

3) researcher assigned dates

The dates assigned by the researcher were established using illustrations and/or line drawings from various sources, as well as photographs of original garments as they were collected from the other museums. Appendix C lists the categories, detailed coding rules and provides a sample of the original clothing coding sheet used when analyzing garments at museums.

A garment within a Canadian museum was chosen based on the criteria that it could have been worn by a child (either boy or girl) between the ages of two and twelve, and included only outerwear and not underwear, outdoor wear, sweaters or accessories. When there was doubt about the inclusion of clothing at either end of the age two to twelve range, a measurement sheet developed from Eaton's catalogue was used by the researcher (see Appendix D). The total number of garments which fit the criteria of this study could not always be analyzed by the researcher due to time and access restrictions. In these instances a sample was selected using the museum documentation and a table of random numbers. The 255 cases of information were entered onto a microcomputer using Personal Editor 2 and then transferred to the University of Alberta mainframe from which the Statistical Package for the Social Sciences was used to run frequencies and cross-tabulations of the data.

In order to provide comparative data between the Eaton's catalogue analysis and the original clothing analysis, 14 categories of information were the same for both instruments (including garment, neck, collar, sleeve, cuffs, waist, decorative detail, location of decorative detail, sex, age, fabric, pattern of fabric, and colour).

The coding sheet was developed and tested by the researcher who selected four items of children's clothing from the Glenbow Museum in Calgary, Alberta. Coded information about each garment was collected. An independent coder was selected who tested the instrument developed by the researcher by coding data on one garment from the Glenbow Collection. The coding sheet was revised (but not retested) to provide more detail and comparable value labels for those categories which corresponded with those developed for the Eaton's catalogue content analysis.

The researcher wrote to 52 museums which were selected based on their geographical location between Ontario and British Columbia. Reference was made to the Canadian Museums Association directory (1987) and the Alberta Museums Association directory (1987-1988) to select museums which had children's clothing as part of their collection mandate. Key informants and colleagues in the museum field also provided useful information when determining potential collections to contact. Appendix E provides sample letters, and the questionnaire sent to the museums. A complete list of the 52 museums contacted and their responses are outlined in Appendix F. Table 1 lists the museums visited, the estimated number of garments which fit the criteria of this study at each museum and the number of garments analyzed at each museum. Some of the museums were eliminated from the study due to insufficient examples, no examples or lack of response. Time and funding also placed restrictions on the number of museums that could be visited and number of garments that could be analyzed. The researcher searched for Eaton labels in garments included in the study, however, none were found. Therefore, as time permitted the researcher also took photographs of Eaton labels located in various garments of any size, gender or date not included in this study.

TABLE 1

MUSEUMS VISITED AND GARMENTS ANALYZED LISTED BY PROVINCE

MUSEUM	ESTIMATED GARMENTS	GARMENTS ANALYZED
1. Allan Suddon Private Collection Toronto, Ontario	25	12
2. Royal Ontario Museum Toronto, Ontario	63	16
3. Canadian Parks Service Ottawa, Ontario	31	30
4. Canadian Museum of Civilization, Ottawa, Ontario	369	16

TABLE 1 continued

MUSEUM	ESTIMATED GARMENTS	GARMENTS ANALYZED
5. Dugald Costume Collection Dugald, Manitoba	100	24
6. Ivan Sayers Private Collection Vancouver, B.C.	35	12
7. Vancouver Museum Vancouver, B.C.	20	22
8. Joyce Maguire Baby Private Collection, Vancouver, B.C.	10	8
9. Saskatchewan Western Development Museum Saskatoon, Saskatchewan	30	26
10. Glenbow Museum Calgary, Alberta	65	20
11. Heritage Park Calgary, Alberta	50	11
12. University of Alberta Clothing and Textiles Collection Edmonton, Alberta	15	14
13. Ukrainian Cultural Heritage Village East of Edmonton, Alberta	10	7
14. Provincial Museum of Alberta Edmonton, Alberta	100	22
15. Red Deer & District Museum, Red Deer, Alberta	10	15
TOTAL	933	255

STATISTICAL ANALYSIS

The information gathered by the researcher in the first two sections of this study produced nominal data. As defined by Hays (1981) nominal means "the process of grouping individual observations into qualitative classes" (p. 60). The 340 cases of information gathered from the Eaton's catalogue analysis and the 255 cases gathered at museums were analyzed individually using the two statistical methods of frequencies and cross-tabulations. "Frequencies produce a table of values and the corresponding number of cases for numeric or short string variables" (SPSSx, 1983, p. 315). To cross-tabulate information means to "count, arrange, or list the joint frequency distribution of two or more variables that have a limited number of distinct values" (SPSSx Basic, 1983, p. 196). Crosstabs provided for more detailed analysis and the grouping of classes of information.

ANALYSIS OF CONTENT IN TORONTO AND WINNIPEG ISSUES OF EATON'S CATALOGUE

As one of the objectives of this study was to compare Toronto and Winnipeg issues of Eaton's catalogue, an additional procedure was developed. The researcher analyzed three issues of Eaton's catalogue for both Toronto and Winnipeg including: F/W 1905/06, S/S 1908 and S/S 1920. These specific issues were chosen in order to include the first issue available in Winnipeg which was F/W 1905/06, the next earliest of the alternate season which was S/S 1908 and the latest issue available within the scope of this study which was S/S 1920. It was thought that the analysis would provide useful data for comparisons over time and seasons. Five categories of information were used including the specific issue and region (e.g., F/W 1905-06 - Toronto), catalogue order numbers, garment types, number of pages of children's clothing in each issue, and the number of pages that were the same. Specific rules used for conducting the analysis and the corresponding coding sheet appear in Appendix G. The data that resulted from this part of the study were gathered quantitatively and recorded manually from which similarities and differences were noted.

FINDINGS AND DISCUSSION

INTRODUCTION

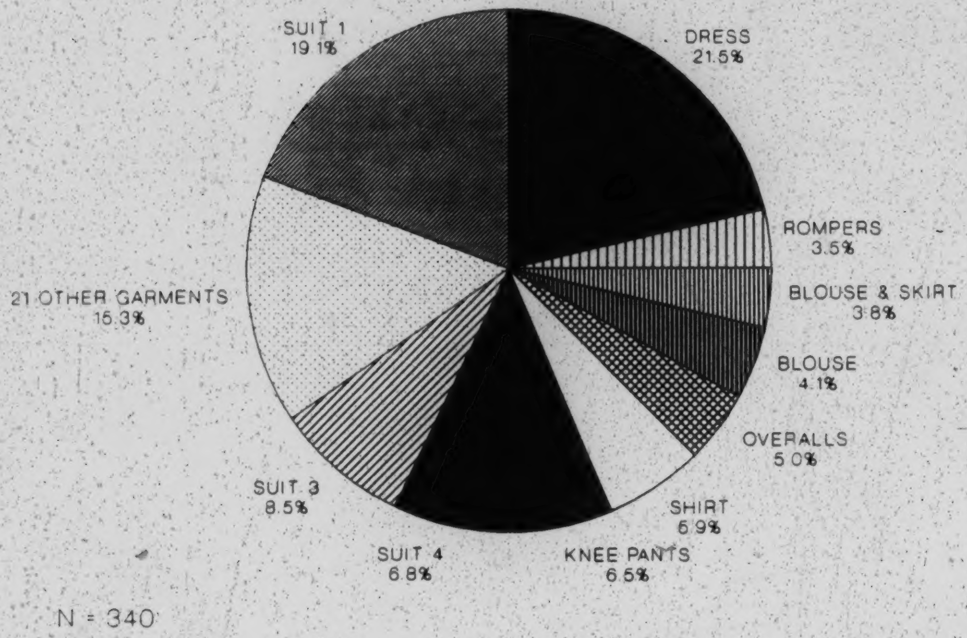
The findings and discussion in this chapter follow the objectives stated in Chapter 1. Objective one concerned the analysis of the specific features of children's clothing within Eaton's catalogue which were further defined to include garment types, shape of neckline, type of collar, sleeve style, cuff detailing, waistline placement, decorative details, location of decorative details, fabric, pattern of fabric, colour, sex, age, size and price. Objective two concerned the analysis of the specific features of children's clothing in museums which are further defined to include garment types, shape of neckline, type of collar, sleeve style, cuff detailing, waistline placement, decorative details, location of decorative details, fabric, pattern of fabric, colour, Pantone colour, sex, age and selected measurements. Objective three was designed to compare the specific features common to both the Eaton's catalogue and original children's clothing content analyses. Objective four provided for comparison of the information collected from the Toronto and Winnipeg issues of Eaton's catalogue. The last objective was designed to compare the complete content of children's clothing within three issues of the Toronto Eaton's catalogue with the same three issues of the Winnipeg Eaton's catalogue.

GARMENT TYPES: EATON'S CATALOGUE

A total of 31 garment types (see Appendix H) were identified within the Eaton's catalogue content analysis and produced 340 valid cases. The ten most prevalent garment types identified were dress (21.5%), suit1 (jacket and knee pants) (19.1%), suit3 (jacket, short pants and vest) (8.5%), suit4 (blouse and short pants) (6.8%), knee pants (6.5%), shirt (5.9%), overalls (5.0%), blouse (4.1%), blouse and skirt (3.8%), and rompers (3.5%) for a total of 84.7%. The remaining 15.3% consisted of 21 other garment types as illustrated in Figure 1. A complete list of the childrens' garment types identified in Eaton's catalogue appears in Appendix H.

Four garment types were identified throughout the entire time period of 1890 to 1920 and included dress, suit1 (jacket and knee pants), suit4 (blouse and short pants), and knee pants. Suit 3 (jacket, short pants and vest) was identified from 1901 to 1914, shirts and blouses were identified in 1893 and again from 1901 to 1920, overalls were identified in 1893 and not again until 1908 to 1920, blouse and skirt were identified in 1897 to 1908 and again in 1914 to 1917 and rompers were prevalent in the catalogue from 1908 to 1920.

FIGURE 1 - TYPES OF GARMENTS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



It is interesting to note that suit3 (jacket, short pants and vest) was not evident in the catalogue after 1914 which coincided with the beginning of the First World War (Thompson, 1978). It probably cost more to manufacture a three-piece suit due to the extra fabric required which could possibly be responsible for this garment's unavailability after 1914. The influence of uniforms worn for the war may have played a role in the decline or rise in usage of certain garment types. The cadet suit was evident in Eaton's catalogue from 1914 to 1917 and was designed by military standards which may have replaced the three-piece suit of earlier years. The prevalence of rompers beginning in 1908 coincides with the child-centred reforms that began in the early 1900s. The reformers identified a need for more comfortable, practical clothing for the active child (Coulter, 1977; Paoletti & Kregloh, 1990; Smith, 1987; Sutherland, 1976). Rompers were very loose fitting and provided this necessary comfort and movement.

For each of the ten most prevalent garment types the identification of neckline shapes, collar types, sleeve styles and waistline placements have been analyzed within each issue of the catalogue. Results are outlined in Table 2.

TABLE 2

PREVALENT STYLISTIC DETAILS FOR TEN GARMENT TYPES IN EATON'S CATALOGUE, 1890 TO 1920

GARMENT TYPE AND YEAR	NECK	COLLAR	SLEEVE	WAIST
Dress				
1893	high	sailor	long full	normal
1897	high	sailor	long full	normal
1901	high	band	long straight	normal
1905	high	band	long full	normal
1908	high	band	long full	normal
1911	high	band	3/4 straight	normal
1914	high/ round	band	short straight	low
1917	'v'	square	3/4 straight	normal
1920	round	round	3/4 straight	normal
Suit1				
1893	round	pointed	long straight	na
1897	'v'	pointed	long straight	na

TABLE 2 continued

GARMENT TYPE AND YEAR	NECK	COLLAR	SLEEVE	WAIST
1901	'v'	pointed	long straight	na
1905	'v'	pointed	long straight	na
1908	'v'	pointed	long straight	na
1911	'v'	pointed	long straight	na
1914	'v'	pointed	long straight	na
1917	'v'	pointed	long straight	na
1920	'v'	pointed	long straight	na
Suit4				
1893	round	sailor	short straight/ long straight	na
1897	'v'	sailor	long straight	na
1901	'v'	sailor	long straight	na
1905	'v'	sailor	long straight	na
1908	'v'	sailor	long straight	na
1911	'v'	sailor	long full	na
1914	'v'	sailor	long straight	na
1917	'v'	sailor/ pointed	long straight	na
1920	round	sailor/ pointed	long straight	na
Knee Pants - Not applicable for these details				
Suit3				
1893	round	pointed/ peter pan	long straight	na
1897	'v'	pointed	long straight	na
1901	'v'	pointed	long straight	na
1905	'v'	pointed	long straight	na
1908	'v'	pointed	long straight	na
1911	'v'	pointed	long full	na
1914	'v'	pointed	long straight	na
Shirt				
1901	round	pointed/ band	na	na
1905	high	band	na	na
1908	round	pointed	long straight	na
1911	round	pointed	na	na
1914	round	pointed	long straight	na
1917	round/v	pointed	long straight	na

TABLE 2 continued

GARMENT TYPE AND YEAR	NECK	COLLAR	SLEEVE	WAIST
1920	'v'	square	long straight	na
Blouse				
1901	round	sailor	long straight	na
1905	round	sailor	long straight	na
1908	round/high	bertha	long full	na
1911	round	pointed	long full	na
1914	round	pointed/ sailor	long full/long straight	na
1917	high/v	pointed	long straight	na
1920	high	pointed	long straight	na
Overalls - Not applicable to these details				
Blouse & Skirt				
1897	'v'	sailor	long full	na
1901	'v'	sailor	long straight	na
1905	'v'	sailor	long full	na
1908	'v'	sailor	long full	na
1914	'v'	sailor	long straight	na
1917	'v'	sailor	long straight	na
Rompers				
1908	high	pointed	long full	normal
1911	high	peter pan/ band	long full/long straight	normal
1914	round	peter pan/ round	short straight/ long full	normal
1917	round	sailor/ peter pan	short straight	normal
1920	round/ square	square	short straight	normal

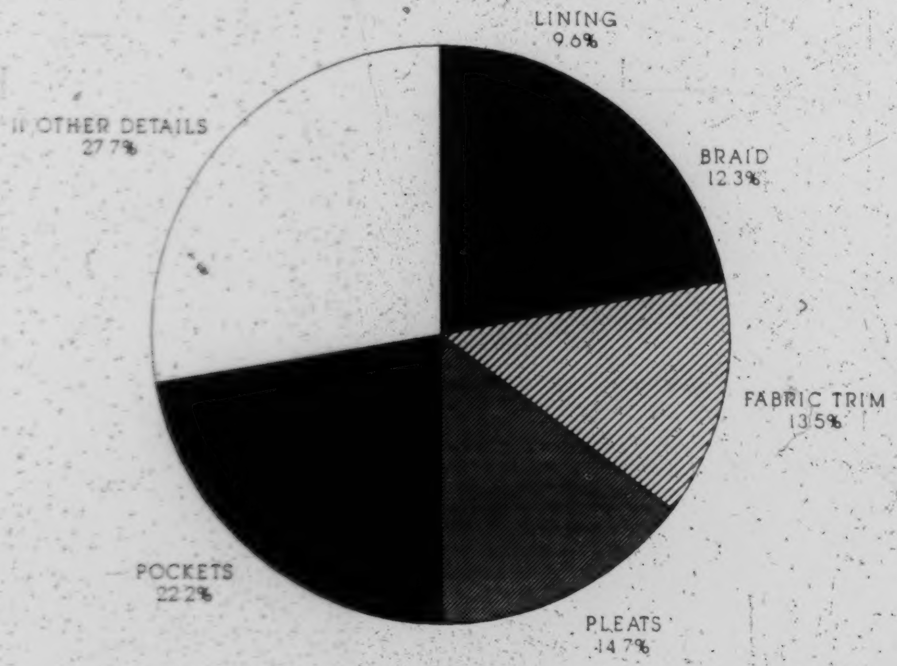
N=288

Dress was the major garment type for which data was collected related to waistlines. As noted by (Clifford, 1957; Helvenston, 1975) the waistline on girls' dresses was lower between 1914 to 1916 which is evident by the data shown in Table 2. The similarity in the results of this study and those noted by Clifford (1957) and Helvenston (1975) may indicate that American and Canadian sources exhibited similar fashion trends from 1914 to 1916. The neck shape and collar type for suits with jackets were usually 'v' and pointed respectively, whereas blouses and suits with blouses usually had 'v' or round necklines and sailor collars. The long straight and long full sleeve styles were prevalent for suit1 (jacket and knee pants), suit4 (blouse and short pants), suit3 (jacket, short pants and vest) and blouses from 1890 to 1920.

DECORATIVE DETAILS: EATON'S CATALOGUE

The use of decorative details on children's clothing has been discussed by researchers (Clifford, 1957; Collard 1973; Ewing, 1977; Helvenston, 1975; Kidwell & Steele, 1989). Thus, the identification of 16 different decorative details on the 340 garments which were part of the Eaton's catalogue content analysis was not surprising. Of the 16 details identified the five which occurred most often were pockets (22.2%), pleats (14.7%), fabric trim (13.5%), braid (12.3%) and lining (9.6%). The remaining 11 details in order of frequency included embroidery, tucks, lace, insertion, piping, hemstitching, edging, ruffles, ruching, beading and smocking for a total of 27.7%. (See Figure 2)

FIGURE 2 - DECORATIVE DETAILS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



N = 726

7

Figure 2 shows that the most common decorative details are very functional such as pockets and lining. Up to seven decorative details were found on an individual garment within Eaton's catalogue with 3.3 decorative details being the average number found on any one of the 340 garments.

See Appendix I for definitions used to identify decorative details.

The location of the five most common decorative details on the garment were identified as follows:

Pockets - jacket front, front of garment, pants

Pleats - jacket front, front & back, skirt, front of garment, sleeves

Fabric Trim - collar, neckline, yoke, cuffs

Braid - collar, jacket front, yoke, front of garment, cuffs

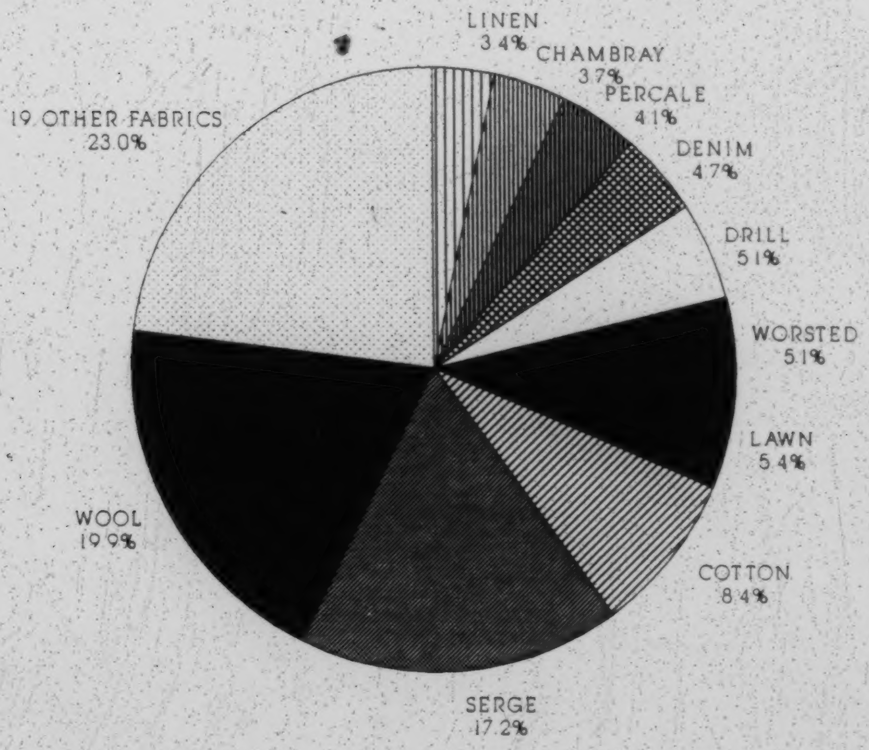
Lining - entire garment, pants, jacket

A total of 19 possible locations of decorative details were identified for the 31 garment types identified in this study.

FABRIC: EATON'S CATALOGUE

For each of the 340 garments analyzed in this study up to two fabric choices were available for order from the Eaton's catalogue as shown in the written description. The combination of one or two fabric choices consisted of 29 fabrics (see Appendix J for a complete list of fabrics identified and their corresponding definitions). Ten of the fabrics identified were wool, serge, cotton, lawn, worsted, drill, denim, percale, chambray and linen for a total of 77%. The remaining 23% consisted of 19 fabrics (See Figure 3).

FIGURE 3 - FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



N = 296

For each of the 29 fabrics identified in Eaton's catalogue the definitions in Appendix J were used to further categorize the fabrics into fibres. The data revealed that 51.3% of the fabrics were comprised of cotton, 44.6% were made of wool, 3.4% of linen and 0.7% of silk. The low percentage of linen and silk may be because it may have cost more for Eaton's to manufacture and produce garments made of these two fabrics. As noted by Santink (1990)

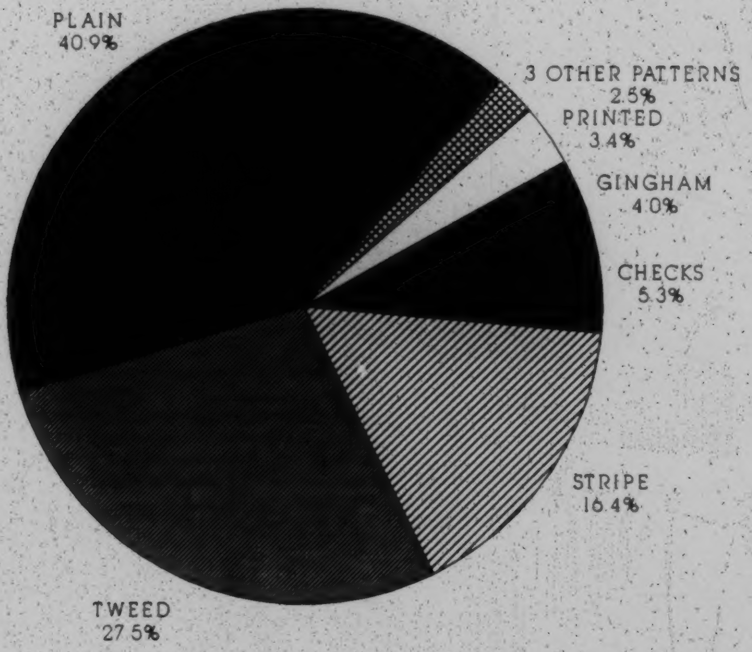
> "Studies by several historians reveal that many of the larger dry goods stores rose to greatness by catering primarily to the middle class, of which the white-collar worker was an important component. By contrast, the Eaton store catered to the diversity so evident in the Canadian population" (p. 126).

If Eaton's did cater to all socio-economic levels the low percentage of linen and silk fabrics may be because these fibres may have been special order or special request items. Santink (1990) also noted "any order of goods wanted, which are not in the catalogue, will be executed to our best judgement" (p. 124). Linen and silk may also have been purchased in limited quantities by the middle and lower class consumers because it may have been more expensive to purchase than cotton or wool. Also, as noted by Taylor (1990), linen and silk were not common fabrics manufactured within Canada from 1860 to 1880 and may also have been the case in 1890 to 1920. The research into child labour conducted by Hurl (1988) supports the fact that cotton was being manufactured in Canada throughout the time period of this study, as cotton manufacturing was the most common job for child labourers in 1891 and 1911. Linen and silk may not have been practical fibres for constructing children's clothing especially into the 1900s as clothing for play and recreation became prominent. Wool and cotton were probably easier to wash and keep clean. Wool and cotton may also have been common fibres for children's clothing because their natural properties provided for extra warmth and coolness for the changing Canadian climate which in turn provided more comfortable clothing.

PATTERN OF FABRIC: EATON'S CATALOGUE

Up to two possible fabric patterns were identified within the written description and/or illustration for each of the 340 garments which were part of this study. Ten fabric patterns were identified in total and included: plain (38.7%), tweed (27.5%), stripe (16.4%), checks (5.3%), gingham (4.0%), printed (3.4%), plaid (2.2%), figured (1.9%), jacquard (0.3%) and polka dot (0.3%). (See Figure 4).

FIGURE 4 - PATTERN OF FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



N = 323

The literature has revealed that throughout the 1890s and into the 1900s fabrics for suits were wool, serge and worsted and for dresses were cotton, and lawn (Moase, 1973; Tortora, 1990) and mostly of plain design. The movement into the early 1900s and into the teens brought similar fabrics but with some added patterns such as stripes, checks, prints and plaid. As noted in Clifford's (1957) analysis, using Sears Roebuck catalogue, "by 1911, the catalogs [sic] showed a definite trend towards plaids and checks" (p. 39). Similar results were observed in this study. Table 3 lists the ten most common fabrics identified for children's clothing in Eaton's catalogue with the corresponding pattern of fabric and garment types for 1890 to 1920.

TABLE 3

TEN FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE WITH CORRESPONDING PATTERN OF FABRIC AND GARMENT TYPES FROM 1890 TO 1920

FABRICS	PATTERN OF FABRIC	GARMENT TYPES
Wool	Tweed Plain Checks Stripe	Dress Suit1 Suit3 Suit4 Suit6 Suit8 Knee pants Russian suit Blouse & skirt Pants
Serge	Plain Tweed Stripe	Suit4 Suit1 Suit3 Suit6 Suit10 Suit2 Dress Knee pants Russian suit Blouse & skirt

TABLE 3 continued

FABRIC	PATTERN OF FABRIC	GARMENT TYPES
Cotton	Plain Stripe Tweed Printed Checks	Blouse Dress Suit1 Suit4 Suit8 Knee pants Shirt Cadet suit Blouse & skirt
Lawn	Plain	Blouse Dress
Worsted	Stripe Checks Plain	Suit1 Suit3 Suit5 Knee pants Russian suit
Drill	Plain Stripe	Knee pants Shirt Suit4 Suit6 Suit7 Overalls Blouse & skirt Pants Breeches
Denim	Plain Stripe	Overalls Suit4 Cadet suit
Percale	Plain Stripe Printed Gingham	Dress Suit4 Rompers Bloomer dress Middy & knee pants
Chambray	Plain Stripe	Blouse Dress Suit4 Rompers
Linen	Plain	Dress

TABLE 3 continued

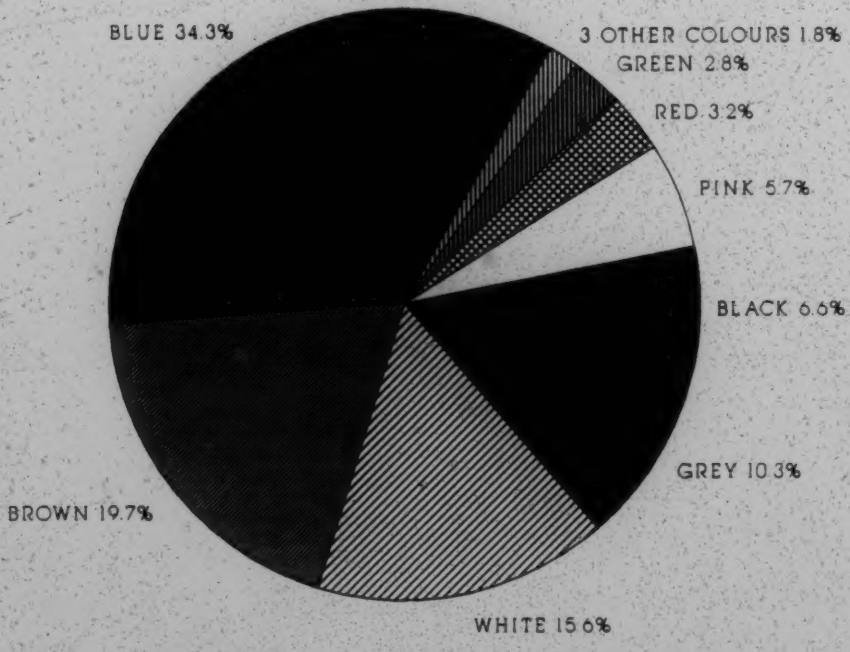
FABRIC	PATTERN OF FABRIC	GARMENT TYPES
	Stripe	Suit4
	Printed	Russian suit
		Russian jacket
		Blouse & 2 prs. knee pants

Note. Fabric, pattern of fabric and garment types are listed from most to least prevalent.

COLOUR: EATON'S CATALOGUE

The written description within Eaton's catalogue identified up to five possible colour choices for each of the 340 garments analyzed. A total of 47 different colours were identified for the children's clothing within Eaton's catalogue. In order to classify the colours more distinctly the grouped categories developed by Taylor (1990, p. 176) were used (See Appendix K for the colours grouped into categories). To the 25 colour categories identified by Taylor (1990) two colour groups of light grey and dark grey were added for this study. Ten colours were not evident for children's clothing including dark purple, purple, light green, light yellow, dark yellow, dark red, red purple, blue purple and light orange. Seventeen colour categories were identified for children's clothing from the 47 different colours identified. Some of the colours identified in Eaton's catalogue included terms such as white with blue. In these instances, the colour was regrouped into the first colour mentioned such as white. Of the 17 regrouped colours, 11 basic colours were identified and frequencies determined. The colours were blue (34.3%), brown (19.7%), white (15.6%), grey (10.3%), black (6.6%), pink (5.7%), red (3.2%), green (2.8%), off white (1.4%), purple (0.2%) and yellow (0.2%). Refer to Figure 5.

FIGURE 5 - COLOURS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



N = 438

Table 4 outlines the ten most prevalent garment types within Eaton's catalogue with their corresponding colours listed in order of frequency. Table 4 indicates that lighter colours are evident in this study for garments such as dresses, shirts, blouses and rompers whereas darker colours are evident for suit1 (jacket and knee pants), suit4 (blouse and short pants), suit3 (jacket, short pants and vest), knee pants, overalls, blouse and skirt and some shirts. As will be discussed in the next section of this thesis, the colours frequently relate to the gender of the child who wore the garment. The identification of the colour white for dresses and shirts may be related to the work of the child reformers. They endeavoured to encourage the introduction of lighter colours for children's clothing especially in the early 1900s. In this study the colour white for children's clothing in Eaton's catalogue appeared for the first time in the 1901 issue and remained prevalent through to 1920. It was thought that lighter colours would show the dirt more readily so the clothing would be washed more frequently. It was hoped that this idea of cleanliness would lead to a healthier environment for the child.

TABLE 4

COLOURS OF GARMENTS WITHIN EATON'S CATALOGUE LISTED FROM MOST TO LEAST PREVALENT.

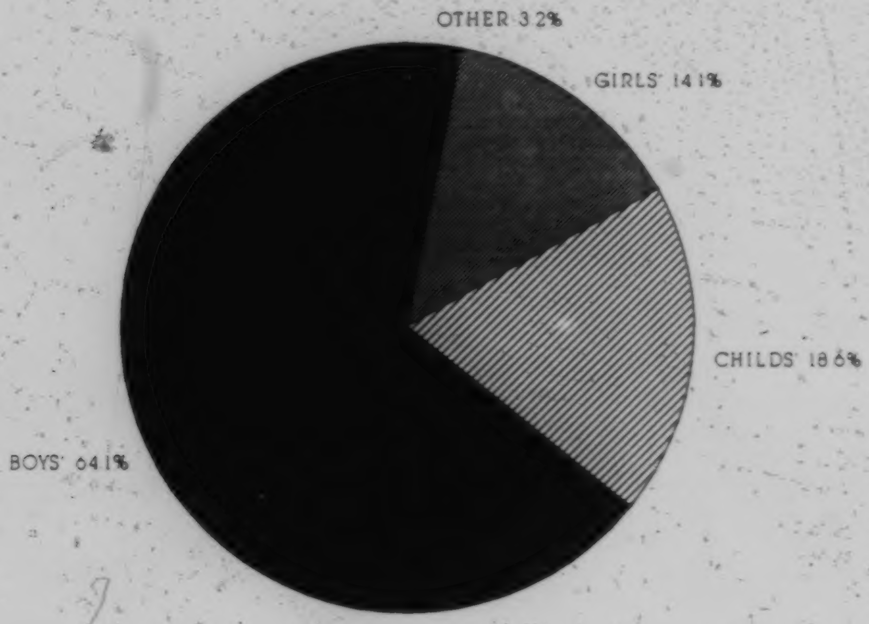
GARMENT TYPE	COLOUR
Dress	White Blue
Suit1 (jacket and knee pants)	Grey Brown Blue
Suit4 (blouse and short pants)	Brown Blue
Knee pants	Brown Blue Grey
Suit3 (jacket, short pants and vest)	Blue Brown Grey
Shirt	White Brown Blue/Grey or Black
Blouse	White Blue Brown
Overalls	Blue Black
Rompers	Blue White
Blouse and skirt	Blue

SEX: EATON'S CATALOGUE

After a close analysis of the value labels developed for the sex category it was decided to combine the value boys' and under heading boys' into one group, girls' and under heading girls' into another group, child's, under heading child's, children's and under heading children's into a third group. Thus, the combination of boys' values outlined 218 of 240 occurrences or 64.1% of the total. The combination of girls' values provided an accumulated total of 48 occurrences or 14.1% of the total. The combined values of child's and children's provided an accumulated total of 63 or 18.6% of the total. The remaining 3.2% is accounted for under the heading juvenile, youths and in a missing value (See Figure 6).

When comparisons were made between the garment types identified in Eaton's catalogue and sex, the terms girls' and child's were used primarily for the garment types of dress and rompers, whereas boys' was used primarily for garment types such as suit1 (jacket and knee pants), suit3 (jacket, short pants and vest), suit4 (blouse and short pants), knee pants, overalls and shirt.

FIGURE 6 - SEX IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE



N = 340

The identification of the term child (in 18.6% of the garments) within Eaton's catalogue in this study may suggest that dresses were not always worn by girls. It has been well documented in the literature (Paoletti, 1987; Silverman, 1984), and in original photographs of the time that boys wore dresses during the time period of this study and supports the possible conclusion in this study that dresses identified as childs' in the catalogue could have been suitable for boys or girls. The study Moase (1972) conducted using Delineator magazine indicated that "in 1894 a skirt was shown on a boy, as an alternative to knee trousers. In 1902, 1904 and 1906 a few dresses or coats were shown that could be suitably worn by both. Even up to 1910, there were indications that the small boy could wear a dress" (p. 126). Paoletti (1983, 1987) and Paoletti and Kregloh (1989) have identified that boys often wore dresses up to age six in the 1890s which gradually decreased to age 2 by the 1920s. The age at which a boy was breeched or put into short pants varied and often depended upon the child's parents as well as the maturation of the child.

The results of this study identify a larger percentage of boys' clothing within the catalogue compared to girls' clothing. This may be indicative of the findings of (Bates, 1985; Helvenston, 1975; Paoletti & Kregloh, 1990) where they outline that throughout the time period of this study boys frequently had many varieties of clothing or as stated by Bates (1985) "distinctive transitional clothes" (p. 32) whereas girls basically wore dresses and rompers. On the reverse side the high percentage of garment types such as suits and knee pants worn by boys would indicate that girls did not wear these types of clothing within the given time period. Another reason which may explain why boys had more variety of clothing types may relate to their role in society throughout 1890 to 1920. Many boys, especially those older than 5, were expected to contribute to the family income in some way either as a labourer on the farm or on a neighbouring farm or they worked in factories (Smith, 1987). School was often secondary in their lives, however, the shift in responsibility may relate to the variety of clothing necessary to maintain the various roles. Girls, on the other hand, were most often expected to assist around the home, learn various tasks and attend school, thus clothing variety was not as important. Girls clothing may have been obtained from other sources than the catalogue such as from dressmakers or by garments sewn at home which also may indicate why more boys' clothing than girls' was identified in the catalogue. A change in attitudes towards children began to be seen at the turn of the century when schooling became much more important for the child as did time for play and recreation. This was reflected through the introduction of various clothing styles for the child such as rompers around 1908 and bloomer dresses later in the teens.

AGE: EATON'S CATALOGUE

Within Eaton's catalogue, age ranges were listed in order to assist the customer in selecting garments which would fit their children. Within this study, age was recorded into two categories which were lowest age and highest age. The five frequent values for age at the low end of the range were 6, 3, 2, 12 and 4 years respectively for a total of 46.8%. 19.7% consisted of 12 other ages between 1/2 year to 12 years with 33.5% of the cases having no age listed for the low end of the range.

The age results for the high end of the range show the five most prevalent ages to be 10, 8, 6, 12, (3,4,5) years of age respectively for a total of 32.2% with 12 other ages between 2 and 18 years which accounted for 34.6%. In 33.2% of the cases garments within Eaton's catalogue did not have an age listed for the high end of the range. For both ranges the ages of 7, 9 and 11 years were not as prevalent in the catalogue which may suggest the ages were part of a range such as 6 years corresponding to 7 years. Another reason may reflect back to the work of (Bates, 1985; Helvenston, 1975; Paoletti & Kregloh, 1990) who indicated that the younger boy tended to have a larger variety of clothing styles than the older boy and that girls aged 8 to 12 were expected to make their own clothing. Girls were often trained in the art of dressmaking in order that they could learn a trade or learn the skills to become good wives and mothers. Table 5 generated statistically by cross-tabulation identifies the ten most prevalent garment types within Eaton's catalogue with the age range and sex of the child who wore the garments. The results indicated that each of the ten garment types were suitable for a young boy whereas the garment types of dress, blouse and skirt and probably blouses and rompers were suitable for a girl.

TABLE 5

TEN GARMENT TYPES SHOWN FOR THE AGE RANGE AND SEX OF THE CHILD

GARMENT TYPE	AGE RANGE	SEX
Dress	1/2 year to 2 years 3 to 6 years 7 to 12 years (very few)	girls' or childs'
Suit1	3 to 12 years	boys', or childs'
Suit4	3 to 9 years	boys' or childs'
Knee pants	3 to 4 years 11 to 12 years	boys' or childs'
Suit3	3 years 8 to 11 years	boys'
Shirt	3 years 10 to 12 years	boys'
Blouse	3 to 5 years 8 to 12 years	boys' or childs'
Overalls	3 to 6 years 8 to 12 years	boys' or childs'
Blouse & skirt	2 to 6 years	boys', childs' or girls'
Rompers	1/2 year to 2 1/2 years 5 to 7 years	boys' or childs'

Note. Girls' - combination of girls' and under heading girls'
Boys' - combination of boys' and under heading boys'
Childs' - combination of childs', children's, under heading childs' and under heading children's.

SIZE: EATON'S CATALOGUE

The size of the garments noted within Eaton's catalogue was identified in 50% of the cases analyzed. Once again two categories of size were developed in order to identify the range of sizes in which the garments were available. The measurement for boy's clothing was a chest measurement and indicated a range of 19.5 to 30 inches. The measurement for girl's clothing was shoulder to lower edge of garment and indicated a range of 18 to 26 inches. Table 6 outlines the data found by cross-tabulating the age, sex and size data available for boys' and girls' clothing in Eaton's catalogue.

TABLE 6

AGE, SEX AND SIZE COMPARISONS FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE

AGE	SEX	SMALLEST SIZE (inches)	LARGEST SIZE (inches)
2 years	girl	na	na
2 years	boy	19.5	20.0
3 years	girl	18.0	20.0
3 years	boy	19.5	21.0
4 years	girl	21.0	24.0
4 years	boy	na	na
5 years	girl	21.0	25.0
5 years	boy	na	na
6 years	girl	21.0	26.0
6 years	boy	na	na
7 years	girl	na	na
7 years	boy	21.0	25.0
8 years	girl	na	na
8 years	boy	21.0	27.0
9 years	girl	na	na
9 years	boy	na	na
10 years	girl	na	na
10 years	boy	21.0 to 27.0	28.0 to 32.0
11 years	girl	na	na
11 years	boy	na	na
12 years	girl	na	na
12 years	boy	26.0	30.0

The lack of direct information related to girls' measurements relates back to the fact that more clothing for boys was evident in the catalogue than girl's clothing. The information shown in Table 6 confirmed that similarities existed between the age information collected and the size information collected for children's clothing within Eaton's catalogue. A system of sizing was evident in the catalogue and allowed the purchaser two ways of determining whether or not the garment would fit their child i.e., by age or measurement. As many parents can relate, a garment for a child aged 2 may be too small or too large for that child. Thus, it appears Eaton's catalogue tried to develop a consistent system that would assist the customer with their selection. The size of garments would have played an important part in the ordering process which may be why Eaton's included the measurement and age selections in each catalogue. Though the sizing may have fluctuated prior to or after the period of this study, a fairly consistent system was evident in the catalogue from 1890 to 1920. The analysis of the age and size variables in Eaton's catalogue produced similar results to those shown in the measurement sheet in Appendix D.

PRICE: EATON'S CATALOGUE

In order to develop ranges of prices two separate categories of information were collected for this study. The lowest price and highest price were recorded for each of the

340 cases which were part of the study. For garments which had only one price listed the amount was recorded as the lowest and highest price. The range of prices for the lowest price were $.25 to $13.15 with a mean price of $2.69. Comparatively the range for the highest price was also $.25 to $13.15 with a mean price of $2.84. Table 7 outlines the price ranges for the Eaton's catalogue issues used in this study.

TABLE 7

PRICE RANGES FOR GARMENTS WITHIN EATON'S CATALOGUE BY YEAR OF ISSUE

YEAR OF ISSUE	RANGE
1893	$.25 - $10.00
1897	$.50 - $10.00
1901	$.35 - $12.50
1905	$.35 - $ 6.50
1908	$.25 - $ 7.50
1911	$.25 - $ 4.99
1914	$.35 - $ 7.50
1917	$.35 - $ 8.25
1920	$.73 - $13.15

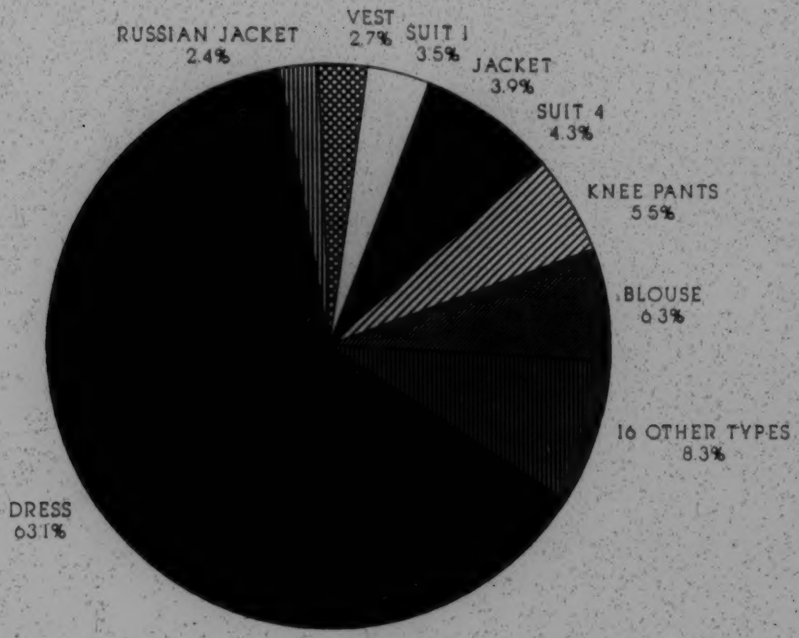
The price ranges and variations in prices may be indicative of some economic or political changes of the time as major reductions were evident prior to and throughout the time period of the First World War. The competitiveness of the ready-made clothing industry may have had some influence on the price reductions after 1905. The volume of clothing purchased through the catalogue may also have increased substantially after 1905 which in turn may have allowed for a lower price to be offered to the consumer. The 1905 time period marked the introduction of the Winnipeg mail-order catalogue which may have meant access to a larger population base which in turn could be reflected in lower prices of children's clothing to the consumer. The T. Eaton Company may have offered a little lower price to consumers in western markets in order to keep their business, as competitiveness with other retailers may have been a possibility. The socio-economic status of the western settlers may have been lower than that of the Ontario population which may be another reason why lower prices were identified for western consumers.

GARMENT TYPES: MUSEUMS

Within this study 255 original children's clothing items were analyzed at 15 museums/private collections in Ontario, Manitoba, Saskatchewan, Alberta and British Columbia. Of the 255 garments the five most prevalent garment types were dress with 161 occurrences or 63.1%, blouse with 16 occurrences or 6.3%, knee pants with 14 occurrences or 5.5%, suit4 (blouse and short pants) with 11 occurrences or 4.3% and jacket with 10 occurrences or 3.9% Nineteen other garment types made up the remaining 16.9% of the total. (See Figure 7). For a complete list of original garment types found in museums see Appendix H.

Of the eight garment types identified most frequently, dress and knee pants were prevalent throughout 1890 to 1920, blouse was prevalent from 1890 to 1915, suit4 (blouse and short pants) from 1890 to 1905 and again from 1915 to 1920, jacket, and suit1 (jacket and knee pants) from 1890 to 1900 and again from 1914 to 1915, vest from 1890 to 1905 and again in 1920 and Russian jacket from 1900 to 1905.

FIGURE 7 - TYPES OF CHILDREN'S GARMENTS IN MUSEUMS



N = 255

An analysis of eight major garment types analyzed in museums with the stylistic details provided the information which appears in Table 8.

TABLE 8

PREVALENT STYLISTIC DETAILS IDENTIFIED FOR GARMENT TYPES IN MUSEUMS 1890 TO 1920

GARMENT TYPE AND APPROX. YEAR	NECK	COLLAR	SLEEVE	WAIST
Dress				
1890	round	band/bertha	short puffed/ 3/4 full	normal
1892	square/ round	band	short puffed/ long full	high/low
1894	round	round	3/4 full	high
1895	round	round/band	short puffed/ 3/4 full	normal/high
1898	round	band	3/4 full	normal
1900	round	sailor/band	3/4 full	high
1901	round	round	long straight	low
1903	round	na	3/4 full	normal
1905	round	band/sailor	long straight	high
1906	round/ high	band	na	normal/low
1907	square	na	short puffed	na
1908	round	band	short puffed	low
1909	round	band	3/4 full	normal
1910	round	band	short straight	normal
1913	high	band	long full	low
1914	high/ square	band	short straight/ 3/4 full	low
1915	round/ square	bertha	short straight	low
1916	'v'	sailor/pointed	3/4 straight/ long full	normal/high
1919	round	sailor/peter pan	short full	na
1920	round	na	short straight/ 3/4 full	normal/high
Blouse				
1890	round/v	round/pointed	long straight/ leg-o-mutton	na
1895	high	band	long full	na

TABLE 8 continued

GARMENT TYPE AND APPROX. YEAR	NECK	COLLAR	SLEEVE	WAIST
1900	round	sailor/band	long full/long straight	na
1905	round	sailor	long full/long straight	na
1910	round	pointed	long straight	na
1915	round/v	sailor	long straight/ 3/4 full	na
Knee pants - Not applicable for these details				
Suit4				
1895	round	pointed	long full	normal
1900	'v'	sailor	long full/long straight	normal
1905	'v'/round	sailor/peter pan	long full/long straight	normal
1915	'v'	sailor	long straight	normal
1916	'v'	sailor	long full	na
1920	'v'	sailor	long straight	na
Jacket				
1890	round	peter pan	long straight	na
1900	v/round	sailor/pointed	long straight	na
1904	'v'	pointed	long straight	na
1905	round	square	long straight	na
1915	'v'	round	3/4 straight	na
1920	round	na	long straight	na
Suit1				
1890	round	na	long straight	normal
1892	round	na	long straight	na
1900	'v'	bishop/round	short straight/long straight	normal
1914	round	pointed	long full	na
1915	'v'	pointed	long straight	na

TABLE 8 continued

GARMENT TYPE AND APPROX. YEAR	NECK	COLLAR	SLEEVE	WAIST
Vest				
1890	round	na	sleeveless	na
1900	'v'	sailor	sleeveless	na
1901	round	na	sleeveless	na
1904	'v'	bishop	sleeveless	na
1920	round	na	sleeveless	na
Russian Jacket				
1900	v/round	pointed	long full	na
1905	round	band/round	long full/ long straight	na

N=212

DECORATIVE DETAILS: MUSEUMS

Within the analysis of 255 garments, 26 decorative details were identified from which the ten most prevalent details were embroidery (23.5%), tucks (15.4%), lace (14.5%), insertion (10.6%), braid (7.6%), pockets (5.0%), fabric trim (4.8%), pleats (4.8%), lining (4.7%) and edging (3.5%) for a total of 94.4%. The remaining 5.6% consisted of 16 other decorative details (See Figure 8). Of the ten most prevalent decorative details, the most common location of the detail on the garments were:

Embroidery - cuffs, sleeves, neckline, collar

Tucks - front & back, sleeves, skirt, yoke, front of garment

Lace - neckline, sleeves, collar, cuffs, yoke, skirt

Insertion - sleeves, front & back, collar, front of garment, skirt

Braid - collar, cuffs, sleeves, pocket flaps

Pockets - front of garment, pants

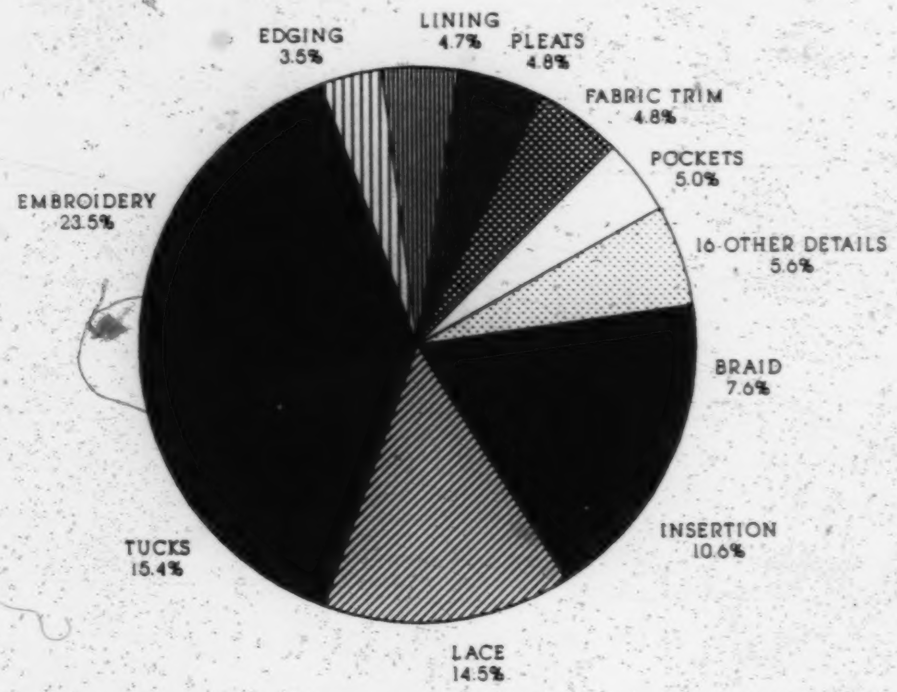
Fabric Trim - collar, cuffs

Pleats - front & back, skirt

Lining - entire garment, pants

Edging - collar, cuffs, neckline, yoke

FIGURE 8 - DECORATIVE DETAILS IDENTIFIED FOR CHILDREN'S CLOTHING IN MUSEUMS

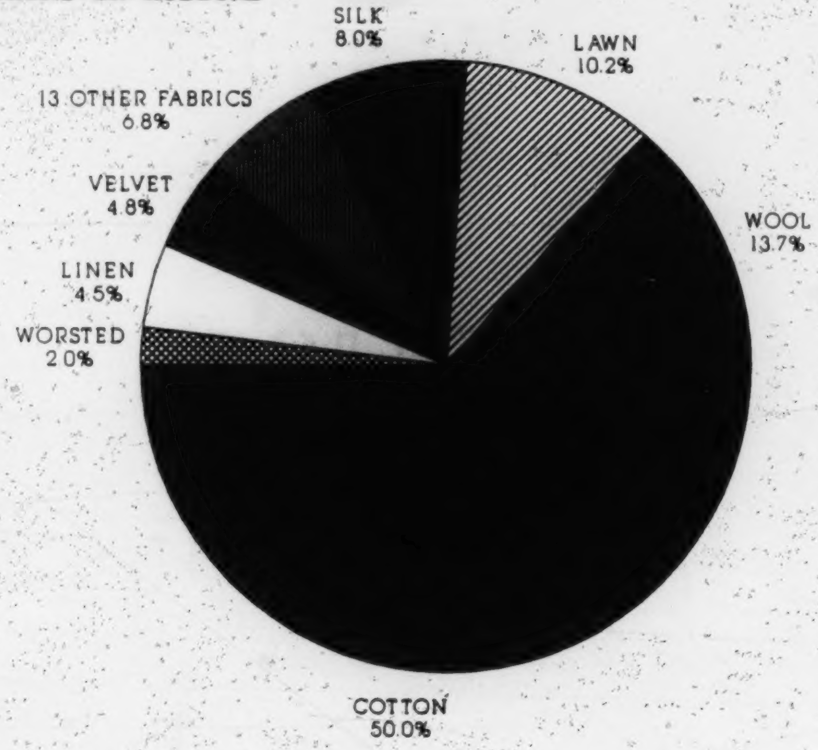


N = 1051

FABRIC: MUSEUMS

The instrument developed for this study identified up to two fabrics for the 255 garments analyzed at museums. In 23.5% of the cases a second fabric was evident in the garment. There were 20 different fabrics identified for both categories of fabric. The seven most common fabrics were cotton (50.0%), wool (13.7%), lawn (10.2%), silk (8.0%), velvet (4.8%), linen (4.5%) and worsted (2.0%) for a total of 93.2%. the remaining 6.8% consisted of 13 other fabrics. See Figure 9.

FIGURE 9 - FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING IN MUSEUMS



N = 314

For each of the 20 fabrics identified for children's clothing in museums the definitions in Appendix J were used to further categorize the fabrics into fibres. The data revealed 70.5% of the garments were made of cotton, 16.7% of wool, 8.0% of silk and 4.5% of linen and 0.3% as other.

PATTERN OF FABRIC: MUSEUMS

Up to two patterns of fabric were identified for the 255 garments that were part of this study. In only 3.1% of the cases was a second pattern of fabric identified. Of the 10 patterns of fabrics identified the five most prevalent were plain (68.0%), stripe (11.9%), figured (5.4%), printed (4.2%), and checks (3.8%). The remaining 6.7% consisted of tweed, polka dot, plaid, gingham and jacquard. See Appendix L for definitions of pattern of fabrics. Table 9 outlines the seven most prevalent fabrics with the corresponding pattern of fabrics and garment types.

TABLE 9

COMMON FABRICS, PATTERN OF FABRICS AND GARMENT TYPES SHOWN FOR CHILDREN'S CLOTHING IN MUSEUMS.

FABRIC	PATTERN OF FABRIC	GARMENT TYPE
Cotton	Plain Stripe Figured	Dress Blouse Suit4 Knee pants Rompers Blouse & breeches Russian Jacket
Wool	Plain	Dress

TABLE 9 continued

FABRIC	PATTERN OF FABRIC	GARMENT TYPE
	Tweed Checks	Knee pants Suit1 Jacket
Lawn	Plain	Dress Blouse
Silk	Plain Stripe	Dress Shirt Suit3 Blouse & shorts
Velvet	Plain	Jacket Suit 1 Knee pants Dress Suit4
Linen	Plain	Suit4 Dress Russian Jacket
Worsted	Tweed	Knee pants Vest Jacket Suit1 Blouse & skirt

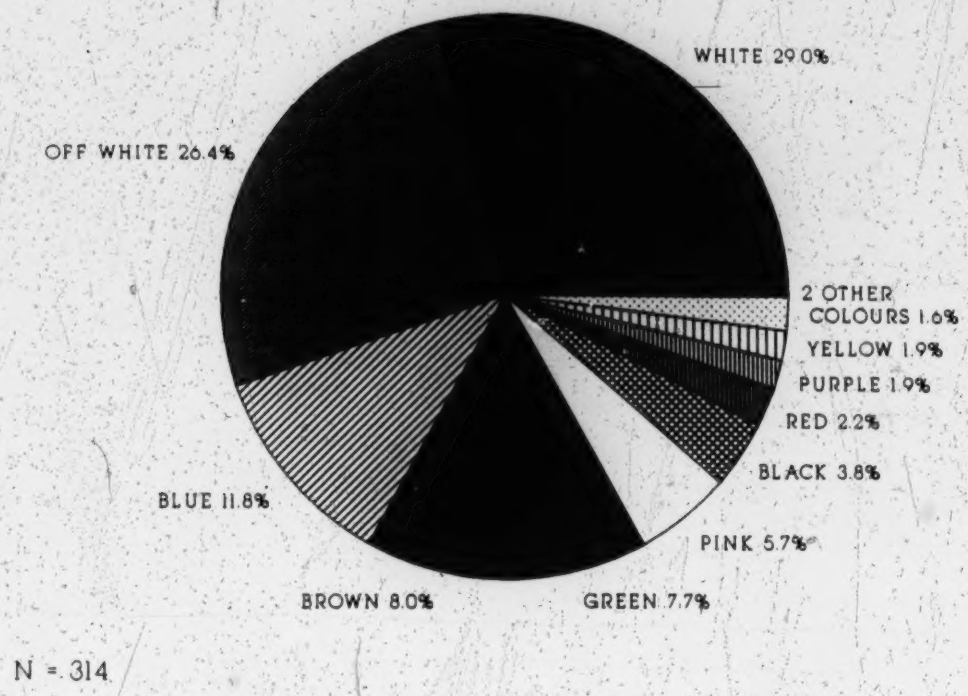
Note. The fabric, pattern of fabric and garment types are listed in order of frequency.

As shown in Table 9, the children's clothing analyzed at museums indicated the presence of silk and velvet fabrics used for dresses, shirts, jackets, knee pants and suits which may be indicative of clothing worn for special occasions. The presence of garments made of silk and velvet within museum collections may also be representative of a bias presented by the donor and/or the individual collecting on behalf of the institution. The personal preference of the collector may be reflected in what was selected for the museums versus what was actually worn and used from 1890 to 1920. Another reason may be that the garments found within museum collections made of silk and velvet may not have originated in Canada and could have been brought to Canada by immigrants as family treasures or imported from other countries. The presence of silk and velvet fabrics may also have been an indication of a higher socio-economic status of the wearer.

COLOUR: MUSEUMS

In 23.1% of the 255 garments analyzed in museums, two colours were evident in the garment. The remaining 76.9% of the garments were of one colour. The data collected was recoded to determine the frequency of both categories of colours obtained. Twelve basic colours were identified for the children's clothing which followed the same format as shown in Appendix K. The five most common colours that appeared in original children's clothing were white (29.0%), off white (26.4%), blue (11.8%), brown (8.0%), and green (7.7%) for a total of 82.9%. The remaining 17.1% consisted of pink, black, red, purple, yellow, grey and orange. See Figure 10.

FIGURE 10 - COLOURS IDENTIFIED FOR CHILDREN'S CLOTHING IN MUSEUMS



PANTONE: MUSEUMS

The Pantone Colour Selector was used as another means of identifying the colour of children's clothing. Throughout the analysis of the 255 garments the researcher recorded how often the colour of the garment matched with the swatches on the selector. In all instances the garments were situated under fluorescent lighting. Of the 255 garments analyzed 77 were off white, 76 were white, and 10 were black. As the Pantone

Selector does not have a code for these three values, only the remaining 92 possible colours were coded using the Pantone Selector. Of these 92 possible colours, 87 were matched by the researcher using the Pantone Colour Selector. Compared to the study conducted by Taylor (1990) who used the same Pantone Colour Selector, the success rate was considerably higher for children's clothing 1890 to 1920 than for women's costumes from the 1860s to 1870s. The researcher did agree, however, with Taylor's conclusion as to the difficulty in matching velvets as the 5.4% of the colours not matched were velvet fabrics. The Pantone Colour Selector was probably so successful for identifying the colour of children's clothing because of the dull finishes and lustre of the fabrics used for children's clothing from 1890 to 1920.

The most prevalent colours identified using the Pantone Colour Selector (excluding white and off white) were blue, green and brown which correlated with the colour findings identified when the Pantone Selector was not used.

SEX: MUSEUMS

Based on the information provided by museum documentation records and in some instances extant information, at each museum/private collection the sex of the child who wore the garment was identified as either boys', girls' or child's. 58% of the garments were identified as girls', 33.7% as boys' and 8.3% as child's. The majority of garment types identified as girls' were dress, for boys' it was knee pants, dress, suit4 (blouse and short pants) and jacket and for child's it was dress and blouse. In five cases the museum/private collector had an original photograph of the child wearing the garment which allowed for verification of the museum documentation. For those garments labelled as child's an identification of the sex of the child who wore the garment was not possible. The reason was primarily due to incomplete manual or computer collection records or lack of information made available to the museum/collector at the time of acquisition.

AGE: MUSEUMS

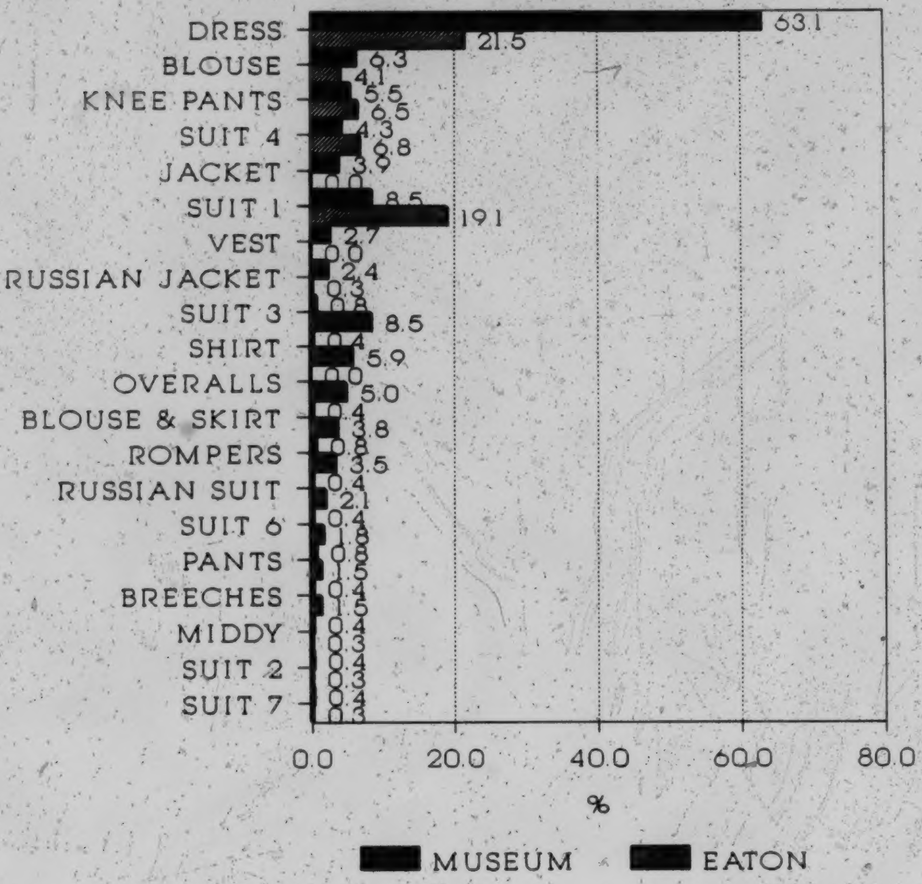
The age of the child was also recorded by the researcher, when available, through extant information collected by the museum at the time the clothing was acquired. In most cases, the researcher was provided access to this information. In 62.4% of the cases the age of the wearer was determined. The high percentage of garments for which ages were available may be an indication that many garments analyzed within museums were worn for special occasions which the donors were able to identify to museum personnel at the time of donation. The majority of the children's clothing analyzed in museums were worn by children aged 2 to 7 years with a few occurrences between the ages of 10 and 11 years. A large gap of missing or minimal data was identified for children's clothing between the ages of 8 and 12 years. The reason for this may relate to limitations identified by Roback (1982), that museum collectors do not always have access to everyday or more functional garments donors may have in their possession and not be collected. Alternatively, as outlined by Turner (1984), the museums may have collected children's clothing by any of four different methods following the unsystematic way (i.e., no active collecting program), tradition (i.e., the oldest, first, last, ugliest or most unusual), the antiquarian method (i.e., collecting to impress) and finally memento and finery (i.e., collecting the best objects or ones with the greatest sentimental attachment) (p. 88). Many parents may have kept garments worn by their children for special occasions such as confirmation, the first garment worn by a boy at the time of breeching, a garment that had some sentimental attachment to the child's development, or the garment may have been kept with the intent to pass it down to future siblings or generations. Another reason may relate to the fact that the garments that have been collected in museums for children aged 2 to 7 years may have been remade from clothing worn originally by older siblings aged 8 to 12 years or were too small to be remade.

COMPARISONS BETWEEN EATON'S CATALOGUE AND MUSEUMS

Fourteen categories of information for which data were collected in the Eaton's catalogue and original clothing analyses were the same. The focus of this section is the comparison between garment types, stylistic details, decorative details, pattern of fabric, colour, sex and age from each of the two content analyses.

The garment types identified within Eaton's catalogue and in selected museums appear in Appendix H. The comparisons between and across garment types identified that the garment types found in Eaton's catalogue and not found in museum collections included overalls, shirt waist, suit8 (jacket and 2 prs. knee pants), suit10 (jacket, vest and skirt), middy and skirt, skirt, complete costume, suit5, cadet suit, bloomer dress, blouse and 2 prs. knee pants, and middy and knee pants. Figure 11 illustrates the garment types and prevalence within each source. There is a number of possible reasons why some garments appeared in Eaton's catalogue and not in museums. Some components of the suits and two-piece garments were found separately within museum collections. For example, suit5 consisted of a jacket, vest and long pants. Each of these individual garments were identified within museum collections but not as a three piece ensemble. The age range of the garments within Eaton's catalogue in some instances, such as overalls, cadet suit, suit8, suit10 and suit5 were generally worn by older children and as findings regarding age have already shown, the clothing found within museum collections was generally worn by younger children.

FIGURE 11 - COMPARISONS OF GARMENT TYPES BETWEEN CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS



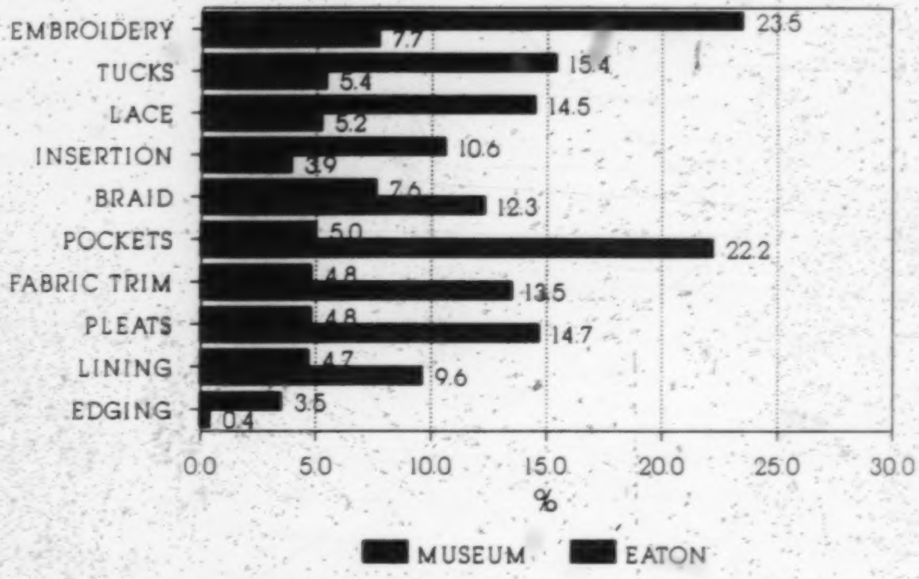
N = 247(M), 315(E)

One other factor that could explain the discrepancies is the problem of dating garments within museums. Dates of the garments within Canadian museums were determined through extant information, curatorially assigned dates and researcher assigned dates. In 21.2% of the cases a date was available through extant information, 70.2% of the dates were assigned curatorially and the researcher assigned dates in 98.7% of the cases. These results differ considerably from those gathered by Taylor (1990) who found only 3 of 274 womens' dresses in museums dated from extant information (p. 89). There were a few instances in which the researcher did not analyze some garments because the assigned dates provided in the written or computerized museum documentation did not agree with the researcher which may indicate how it could have been possible to have missed some garment types that may have actually been in some museums. The dates were assigned by the researcher using illustrations from various sources, as well as photographs of original children's clothing artifacts as they were analyzed at various museums throughout this study. Of the 31 garment types identified within Eaton's catalogue and the 24 garment types in museum collections, 18 were determined to be the same. (See Appendix H).

Similarities between the most frequently occurring garment types and stylistic details were evident for children's clothing in Eaton's catalogue and museums from 1890 to 1920. This was particularly evident for children's dresses from 1908 to 1920. The high or round neckline, band or sailor collar, and 3/4 straight, short straight and short full sleeve styles prevailed. Of particular interest was the identification of a low waistline between 1908 to 1915 which has been reported by various clothing researchers (Clifford, 1957; Ewing, 1977; Helvenston, 1975; Moase, 1972) to be prevalent during the stated time periods. Results of comparisons between suit4 (blouse and short pants), blouse, and suit1 (jacket and knee pants) in Eaton's catalogue and in museums identified similar occurrences for neck, collar, sleeve style and waist details from 1890 to 1920 as evidenced in Table 2 and Table 8.

The analysis of decorative details of children's clothing within Eaton's catalogue coded up to seven decorative details on an individual garment. Within the original clothing analysis up to twelve decorative details were identified. A qualitative difference was identified between the decorative details on children's clothing in Eaton's catalogue and museums. More functional types of decorative details were evident on garments from Eaton's catalogue such as pockets, pleats and lining whereas more elaborate or nonessential decorative details such as embroidery, lace and insertion were found on garments in museums. The reason for the difference may relate to the fact the garments within the catalogue were observed visually generally only showing the front of the garment whereas with the original clothing an entire three-dimensional detailed analysis of the decorative details was possible. The analysis of children's clothing in museums identified a large number of dresses, many of which had a great deal of decoration which could account for finding more decorative details on garments found in museums than indicated in the catalogue which had more boys suits. The socio-economic level of the family of the child who wore the garments found in museums may have differed from the socio-economic level of a family that purchased clothing from Eaton's catalogue. The higher number of more elaborate decorative details on garments in museums may suggest a higher socio-economic status than the lesser number of more functional decorative detail on garments from Eaton's catalogue. Many of the garments found in museums could also have been home-made or made by dressmakers/tailors rather than the ready-made variety in the catalogues. Greater care and time may have been taken to make the garments found in museums and may indicate why these garments were embellished with more detail. Of the decorative details identified within Eaton's catalogue and original clothing nine of the most common were the same, though occurred in a different order of prevalence. Refer to Figure 12.

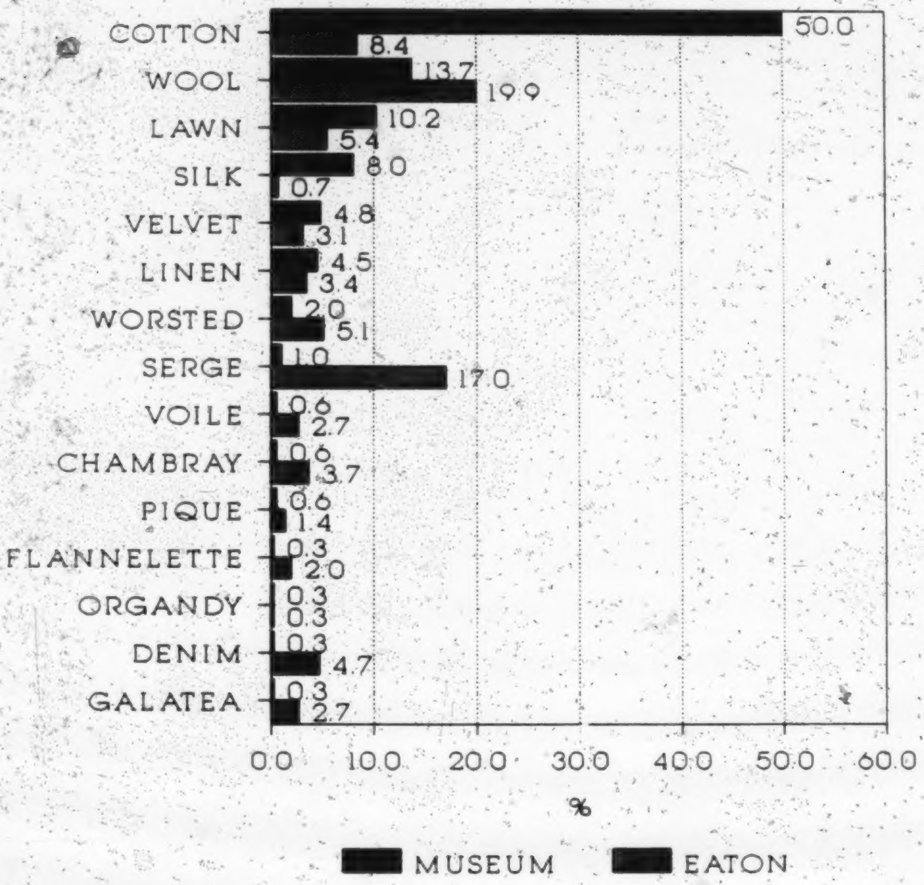
FIGURE 12 - COMPARISONS OF DECORATIVE DETAILS BETWEEN CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS



N = 1051(M), 726(E)

Comparisons between the fabric composition of children's clothing within Eaton's catalogue and in museums, showed 15 of 34 fabric types to be the same. Figure 13 identifies the frequency of the 15 common fabric types within the specified source.

FIGURE 13 - COMPARISONS OF FABRICS FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS



N = 305(M), 239(E)

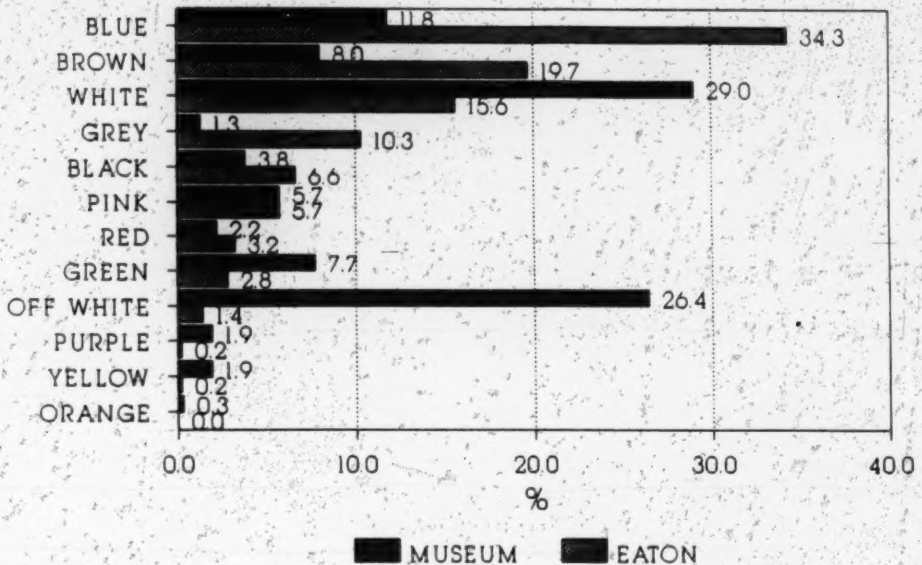
Fabrics which were not evident or were evident in small quantities for children's clothing within museums such as drill, denim and chambray may relate to the types of garments such as overalls, cadet suit, suit6 (blouse and long pants) and suit7 (jacket and long pants) which were not evident in museum collections. Silk fabrics were evident within museum collections but did not appear frequently in Eaton's catalogue which may be indicative that garments made of silk were for special occasions or that garments made of silk had to be ordered specially. This would support the conclusions of Turner (1984), that special dress or garments worn for special occasions is what may have frequently survived to be collected in museums. Eaton's catalogue sold fabrics and had their own custom dressmaking department which may have catered to individuals who still wished to have custom-made or home-made garments for their children. Fabrics and custom-made garments were not included in the sample selection for the Eaton's catalogue analysis which may account for the discrepancies between museum data in regard to the number of garments made of silk. Silk fabrics may also have been more prevalent in museum collections than in Eaton's catalogue possibly as a reflection of a different level of socio-economic status. Some of the garments analyzed at museums in this study may have been worn by children of higher levels of socio-economic status. If Santink's (1990) assertion that Eaton's catalogue tried to appeal to individuals of all socio-economic levels is correct; one way of doing this was by providing good quality clothing at reasonable prices and a full money back guarantee if not satisfied. The fact that labelling of clothing manufactured for Eaton's did not start until around 1900 makes the identification of Eaton's garments difficult. Some of the garments found within museums could have been manufactured by or for Eaton's, made from fabric purchased through Eaton's catalogue or made by the dressmaking department.

The regrouping of fabrics into fibres showed more of a similarity between data than comparisons of fabrics. The data revealed that cotton and wool fibres were the most common for children's clothing in museums and Eaton's catalogue. This indicates that the most practical types of fibres used for children's clothing from 1890 to 1920 were wool and cotton.

The comparison of pattern of fabrics within Eaton's catalogue and selected museums indicated that plain fabrics prevailed in both instances. Tweed, stripe and checks were prevalent in Eaton's catalogue and stripes, figured and printed in museums. Tweed was the second most prevalent pattern of fabric for children's clothing in Eaton's catalogue and not so in museum data probably as an indication of more garments for boys in the catalogue than was indicated in museums.

The comparison of the colours which appeared within both sources indicated that the basic colours identified for children's clothing in Eaton's catalogue were found for children's clothing in museums, though in a different order of prevalence. The museums data also indicated the additional colour of orange which was not identified in Eaton's catalogue. The colour orange occurred once out of the 255 garments analyzed and may be indicative of a garment that was not dated accurately by the museum documentation nor the researcher. Refer to Figure 14. The garment identified as being orange may have originated in another country where garments of this colour may have been marketed sooner than in Canada. The prevalence of darker colours for children's clothing in Eaton's catalogue versus lighter colours for children's clothing in museums is also indicative of the prevalence of boys' clothing in Eaton's catalogue and girls' clothing in museums. Boys' clothing tended to encompass the colours of blue and brown whereas girls' clothing was frequently white and off white especially after 1900.

FIGURE 14 - COMPARISONS OF COLOUR FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS



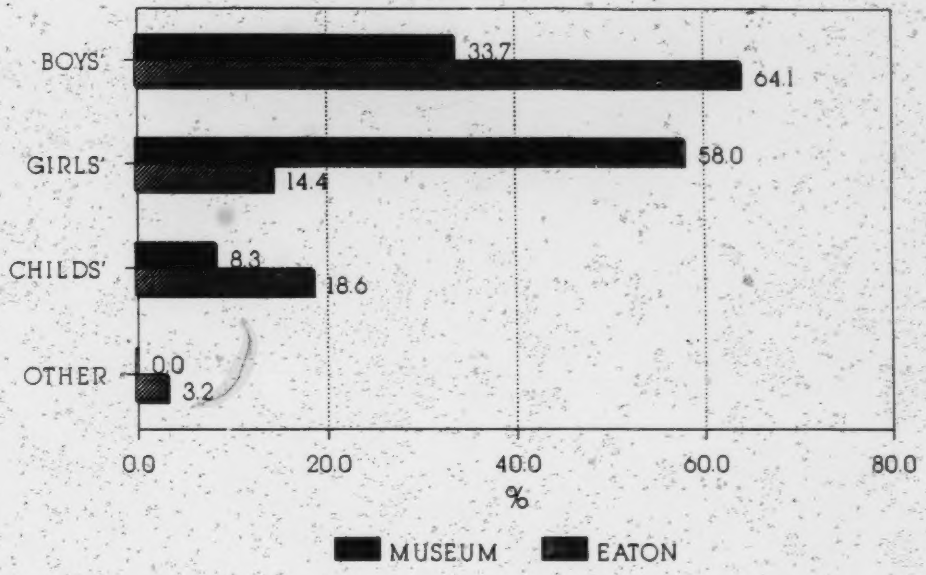
N = 314(M), 438(E)

This study analyzed clothing worn by children between the ages of 2 and 12 years. Eaton's catalogue provided garments for children aged 2 to 12 with the majority of cases analyzed showing a prevalence of clothing for children at the lower end of the age range. This observation was also evidenced in museums as more garments were identified for children aged 2 to 7 years than for children aged 8 to 12 years. As noted by (Bates, 1985; Helvenston, 1975; Paoletti

& Kregloh, 1989), the younger boy tended to have a larger variety of clothing styles than the older boy which may account for the identification of more garments for this age group in Eaton's catalogue and in museums. Clothing for girls in Eaton's catalogue ages 8 to 12 years may not have been prevalent because between 1890 and 1920, girls were expected to learn to make their own clothing. As noted by (Parr, 1982; Silverman, 1984; Sutherland, 1976), the social attitude of the time dictated that a girl should learn how to sew and do needlework in order to become a good wife and mother. Learning how to sew also provided a girl the opportunity to learn a trade such as dressmaking which could provide extra income for the family, at least until she was married.

Comparisons of gender have indicated that more garments were identified for the male child in Eaton's catalogue versus garments for the male child in museums. See Figure 15. These results relate to the frequency of garments such as suits and knee pants for boys in Eaton's catalogue and dresses for girls in museum collections. The differences noted in fabrics, colour and pattern of fabrics were also related to gender.

FIGURE 15 - COMPARISONS OF GENDER FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS



N = 255(M), 340(E)

Comparisons for size were not possible between Eaton's catalogue and museums as the instrument design did not provide adequately for direct comparisons. The study of size in Eaton's catalogue did indicate a correlation between age and size which may provide some useful clues to museums when a size or age is provided for a child's garment within their collections.

COMPARISON OF DATA FROM THE TORONTO AND WINNIPEG ISSUES OF EATON'S CATALOGUE

Comparisons between the Toronto and Winnipeg issues were conducted from 1905 to 1920 as the Winnipeg catalogues did not begin circulation until 1905. A total of 162 cases of information were observed from Toronto and 101 cases were observed from Winnipeg. Cross-tabulations of specific categories such as garment types, stylistic details, decorative details, location of decorative details, age, fabric, pattern of fabric, colour, price and size by region were conducted from which the following findings were observed. The Toronto issue identified 25 garment types compared to 19 in Winnipeg. Of the 19 identified in Winnipeg suit7 (jacket and long pants, evident in 1914), was the one garment not evident in the Toronto issue. The six garment types evident in Toronto and not Winnipeg were blouse and 2 pairs of knee pants, cadet suit, middy, pants, middy and knee pants and bloomer dress. It is interesting to note that these six garment types were available in Toronto only after 1911 so that between 1905 and 1911 similar garment types were evident in both the Toronto and Winnipeg issues. The changes evident after 1911 may reflect the development of each catalogue for a western and eastern market which may have been influenced by different clothing needs. If it can be assumed that the Winnipeg issues serviced Western Canada and the Toronto issues serviced Ontario and regions eastward then the variation may have been necessary to meet different consumer needs. The changes may also reflect a need to rely on Toronto for advice and merchandise prior to 1911 and be more self-supporting and directed by different consumer needs by 1911. The importance of the first World War and the child reformers may be reflective of the additional garment types available in Toronto that may not have had such a great impact through the Winnipeg catalogue or took longer to develop. Santink (1990) made reference to the Winnipeg catalogue and indicated that "much of the merchandise was similar to that in the Toronto catalogue (p. 230). A detailed study such as this has provided more quantitative and qualitative data to address the conclusions drawn by Santink (1990).

Slight differences were noted in the price ranges of children's clothing. Toronto issue prices ranged from $.25 to $13.15 and Winnipeg issue prices ranged from $.30 to $10.15. These differences may relate once again to the distribution of each catalogue. Alternatively, each catalogue may have been directed to consumers of varying socio-economic status which was reflected in their pricing variations. The combined population of British Columbia, Alberta, Saskatchewan and Manitoba in 1921 was still somewhat less than that of Ontario. (Urquhart, 1965, p. 5). A variation in the number of consumers to purchase from the catalogue and a lower socio-economic level may indicate why prices had to be lower through the Winnipeg distribution versus the Toronto distribution.

Another reason for the observation of lower prices in western markets may relate to a desire for Eaton's to grasp the market and make it difficult for competitors to meet the same prices. Differences between the Toronto and Winnipeg issues were also evident in fabrics of which the garments were made. Winnipeg issues appear to have identified corduroy, denim, duck, chambray, drill, crepe, cambric, pique and silk fabrics before they were evident in the Toronto issues. For example, corduroy was identified in the Winnipeg issue in 1905 and in the Toronto issue in 1917. Silk was mentioned in 1920 in Winnipeg and was not evident in the Toronto issue. A quick analysis would indicate that many of the fabrics mentioned such as corduroy, denim, duck and drill were strong and durable, possibly necessary for the harsh environment in Western Canada. The information related to the colour of garments within each issue were very similar. One difference noted was the introduction of the colour green in 1905 in the Winnipeg issue which was available in the Toronto issue after 1908. The colour khaki was evident from 1914 to 1920 in both issues and probably reflected the colour of the uniforms worn in the First World War. The analysis of all other features such as stylistic details, age, size, and decorative details identified similar data across time and issue. It is unfortunate that detailed records on the catalogue distribution and orders of garments per region are not available as this lack of information makes one question exactly how much of the merchandise available within the catalogue was actually sold, to whom and in what specific regions of Canada.

ANALYSIS OF THE COMPLETE CONTENT OF SELECTED ISSUES OF EATON'S CATALOGUE

A complete analysis of the content of three Toronto and three Winnipeg issues of Eaton's catalogue was conducted to determine if there were similarities or differences. The issues included F/W 1905-06, S/S 1908 and S/S 1920.

The F/W 1905-06 issues identified that six pages in Toronto compared to three in Winnipeg were devoted to children's clothing. None of the pages were identical, however, 7 of 105 catalogue order numbers were the same across issues but appeared on different pages and in a different sequence. Both issues identified the same merchandise with respect to garment types with the exception of boys' shirts which appeared in the Toronto issue but not the Winnipeg issue. The nine garment types which appeared in the Toronto issue culminated in a total of 105 garments available versus 93 in the Winnipeg issue. A complete analysis of the written information provided with each of the seven catalogue order numbers within the Toronto and Winnipeg issue identified differences only in colour. In all seven instances more colour choices were available within the Winnipeg issue than the Toronto issue. The Winnipeg issue provided colour selections of royal and green whereas the Toronto issue did not.

The S/S 1908 issue identified 44 more pages devoted to children's clothing compared to the F/W 1905-06 issues. This was the only issue in which identical pages across issues were identified. Three identical pages included 29 identical catalogue order numbers. Ten garment types were the same across issues with suit10 (jacket, vest and skirt) and rompers identified in the Winnipeg issue but not the Toronto issue.

By the S/S 1920 issue the number of pages devoted to children's clothing had doubled again to 23 and 19 pages respectively for the Toronto and Winnipeg issues. None of the catalogue order numbers were the same. The reason that there were not any similarities in the Toronto and Winnipeg catalogues by 1920 was probably because by this time the Winnipeg catalogue and distribution centre had been established for 15 years and were no longer reliant upon the Toronto centre for distribution and publication ideas.

Bloomer dresses and pants were identified in the Toronto issue and not the Winnipeg issue, with the remaining 14 garment types being the same across issues. This finding perhaps indicates a faster introduction of new styles in Toronto than Winnipeg. It is interesting to note that the same information obtained in this analysis related to bloomer dresses and pants was evident in the Eaton's catalogue content analysis. As noted earlier, bloomer dresses and pants were evident only after 1911 and may have been indicative of the importance of designing new garments for the comfort and well-being of the child.

SUMMARY, CONCLUSIONS, RECOMMENDATIONS

SUMMARY AND CONCLUSIONS

The purpose of this study was to identify similarities and differences between the children's clothing found within Eaton's catalogue and in selected Canadian museums from 1890 to 1920. A content analysis was conducted of children's clothing which appeared in Eaton's catalogue from 1890 to 1920. Three hundred and forty individual descriptions with or without an illustration were analyzed from which information was gathered on garment types, stylistic details, decorative details, fabric, pattern of fabric, colour, sex, age, size and price. Illustrations of garment types and stylistic details appear in Appendix A. Definitions of decorative details, fabric and pattern of fabric appear in Appendixes I, J, and L.

A second content analysis of 255 children's clothing artifacts within selected Canadian museums provided information on garment types, stylistic details, decorative details, fabric, pattern of fabric, colour, sex, age and selected measurements. The features of children's clothing within Eaton's catalogue and children's clothing in museums were compared. Regional comparisons were also made between features that appeared in the Toronto and Winnipeg issues of Eaton's catalogue. A final analysis was conducted on the complete content of children's clothing that appeared in three issues of the Toronto catalogue compared with the same three issues of the Winnipeg catalogue.

The analysis of the data collected for children's clothing in Eaton's catalogue and at selected Canadian museums identified that similarities and differences are evident between the findings obtained from the two sources. Results have identified that there are parts of Canada's material culture from 1890 to 1920 that are not found in selected Canadian museums.

The comparison of garment types identified in Eaton's catalogue with those in museums indicated a prevalence of garments for boys in the catalogue and garments for girls in museums. Of the 31 garment types in Eaton's catalogue and 23 garment types in museums, 18 were the same. The garments identified within museum collections were not necessarily from Eaton's catalogue. The garments in museums could have been made at home, by dressmakers/tailors, be ready-made, designed from illustrations in magazines or catalogues, purchased through other mail-order or retail sources such as Simpson's and the Hudson's Bay Company or they may have come from other countries. The amount of children's clothing found in museum collections that were actually Eaton products was a major question in this study. Records related to Eaton's manufacturing indicated that the earliest labels would have been used on garments in 1907 with the introduction of the 'Tecomade' trademarks. A Tecomade label was found by the researcher in a woman's dress c. 1910-1911 in the collection of Canadian Parks Service, Ottawa. This supports the fact that Tecomade labels were used in some garments. Eaton-made was a term used frequently in Eaton's catalogue especially after 1910 in reference to children's clothing. Eaton records at the Archives of Ontario did not indicate whether Eaton-made was a brandname or a trademark, however, the researcher located a child's blouse at the Dugald Costume Collection that had an 'Eaton-made' label in it. The garment was not included in this study as it had just been acquired by the museum shortly before the researcher's departure. The researcher also identified other labels in garments dated around 1910 in a ladies' skirt and a fur coat. The garments are located in the collection at the Saskatchewan Western Development Museum. The Clothing and Textiles Collection at the University of Alberta also has two garments with Eaton's labels; a lady's bodice c. 1899-1900 and a pair of child's overalls c. 1940s. Other labels were also identified in other articles of clothing dated after 1920 such as a childs' sweater, a pair of socks, a childs' suit jacket and a childs' playsuit. Though very little appears to have been researched or published relating to Eaton brandnames and trademarks, there are sources available that could possibly assist in addressing this issue and provide useful clues for identifying garments that were manufactured by and for Eaton's. Through the course of this study a question was raised that if a garment had an Eaton label in it does it tell the researcher if the garment was purchased at an Eaton store or through the catalogue? The overalls at the Clothing and Textiles Collection at the University of Alberta had what appeared to be a catalogue order number stamped on the label which may make it possible to identify in a specific issue. Santink (1990) suggested that garments ordered from the catalogue, at least until the early 1900s, were selected off the shelves of the store after hours and mailed to customers (p. 157). As separate mail order houses were established, such as the one in Winnipeg in 1905, this practice of merchandise selection may have decreased which may be why labels were introduced. Further research on labels may provide useful answers to this question. A search on CHIN (Canadian Heritage Information Network), may identify whether museums have gathered or recorded label information. The identification of Eaton labels assists in determining that garments manufactured for Eaton's do exist in museum collections, however, the lack of labelling especially in the 1890s and early 1900s makes it difficult to determine how many articles of children's clothing sold through Eaton's catalogue might actually exist in museum collections. The literature certainly supports the fact that Eaton's catalogue was widely distributed in Western Canada and Ontario, which suggests that merchandise was sold in these regions and probably survived to be collected in museums.

Similarities between Eaton's catalogue and museums were most evident in the comparison of stylistic details and decorative details. The garment types which exhibited the specific detail in Eaton's catalogue showed similarities between the same garments within museum collections. This observation suggests that Eaton's catalogue would be a useful resource for museums when recording/documenting these characteristics of children's clothing. Eaton's catalogue is a source readily available to museums and researchers, and as indicated in Appendix B, is housed in many museum collections visited by the researcher. Of the 39 museums which responded to the questionnaire sent by the researcher prior to conducting this study, 23 indicated that Eaton's catalogue was currently being used for documenting children's clothing. Of the 15 museums visited by the researcher 12 institutions confirmed that selected issues of Eaton's catalogue were available for reference and were being used in the documentation process.

The comparison of fabrics for children's clothing within Eaton's catalogue and selected museums indicated some similarities especially with the identification of cotton, wool, linen, lawn and worsted fabrics. The major similarities came with a regrouping of data into fibres where wool and cotton were the most common fibres for children's clothing across both sources. Children's clothing in museums, however, indicated a larger percentage of silk and velvet fabrics when compared to Eaton's catalogue. The richer quality of these fabrics may support the fact that many of the garments analyzed at museums in this study could have been worn for special occasions or worn by children of higher socio-economic status than garments found in Eaton's catalogue. The acquisition of garments worn for special occasions by museums may be a function of what a donor thinks is valuable rather than a true indication of what the donor may have available to give to a museum such as everyday clothing (Roback, 1982). Everyday clothing may not have survived to be collected or it could have been remade into clothing for a child younger than two years of age or as noted by Taylor (1990) have been remade into another equally useful household item such as a quilt or rug (p. 93).

Both of the sources used in this study identified that the pattern of fabrics were primarily plain with tweed, stripe and checks appearing in Eaton's catalogue and stripes, figured and printed patterns appearing in museums. The prevalence of plain fabrics was also a function of time. The data revealed in both sources that figured, printed, and stripe fabrics became more popular around 1910 to 1920 and that plain fabrics were identified throughout the entire time period. The differences noted in the latter part of the time period may be indicative of the larger percentage of garments for boys in Eaton's catalogue than in museums. Tweed, stripes and checks may relate to suits and shirts whereas printed and figured patterns may relate to girls' dresses as identified in museums.

Similarities were evident for the colour of children's clothing within Eaton's catalogue and in museums. With the exception of the colour orange, found in one occurrence in museums, ten basic colours were identified for both sources. Eaton's catalogue identified blue, brown, white, grey and black most often whereas museums identified white, off white, blue, brown and green most often. When colour was compared with the garment types a relationship was evident based on gender. Eaton's catalogue showed more garments for boys than girls which related to the prevalence of darker colours such as blue and brown for boys whereas museums identified more garments for girls which was reflected in the prevalence of lighter colours such as white and off white.

The collection of information pertaining to the age of the child who wore the garments produced some similar data. It has already been identified that clothing for children in the 8 to 12 year age range was not common within museum collections, however, clothing such as dress, overalls, suitl (jacket and knee pants) and blouse were available for children aged 8 to 12 within the catalogue. It is interesting to note, however, that the majority of clothing within Eaton's catalogue also reflected clothing for the younger age group. Garments for children aged 8 to 12 years were not found frequently in museums and may reflect the fact that garments for this age group could have been remade for younger siblings or remade into other household items or the garments may not have survived to be collected by museums because they may have worn out. Garments for children aged 8 to 12 may not have been kept by parents because they might not have seemed important. Garments with sentimental value, ones worn for special occasions, unique designs, garments that bring back fond memories, or garments a child particularly liked are the ones most likely to be kept and valued by families. This study also identified a larger variety of garment types for younger boys than for girls. The variety may be an indication of the boy's changing role in society at the time which may have meant more garment types were necessary. The prevalence of garments for children aged 2 to 7 suggests that museums should be collecting clothing which was worn by older children.

The comparison of gender between sources indicated a prevalence of boys' clothing in Eaton's catalogue and girls' clothing in museums. The limited amount of boys' clothing identified in museums suggests that museums should be actively collecting examples of boys' clothing from 1890 to 1920.

The analysis of price throughout the time period of this study was only possible with Eaton's catalogue. Data were not gathered from museum documentation for the cost of the garment as the researcher assumed this information was rarely available. It was interesting that lower prices were evident during the First World War and somewhat lower prices noted in the Winnipeg catalogues versus the Toronto catalogues.

Comparative price analysis with other catalogues, retail advertisements and dressmaker rates would be an interesting study for the future and may provide some useful results.

Regional comparisons between the Toronto and Winnipeg issues of Eaton's catalogue indicated similarities in garment types from 1905 to 1911 and showed some differences from 1911 to 1920. The Winnipeg catalogue may have catered to a different demographic group than the Toronto catalogue after 1911 which may account for the differences in garment types. A colder climate and a harsher rural environment may also have necessitated the need for different garment types. Differences in price and fabric types between Toronto and Winnipeg showed somewhat lower prices and sturdier fabrics for garments in the Winnipeg catalogue which may support once again the need for Eaton's to address different consumer needs.

Direct comparisons of three selected issues of the Toronto and Winnipeg catalogue indicated similar garment types in both the 1905 and 1908 Toronto and Winnipeg issues. More variety in garment types was evident in the 1920 Toronto issue compared to the Winnipeg issue. The 1905 and 1908 issues also indicated some similar pages and catalogue order numbers which were not the case in 1920. The differences noted in the 1920 issues may be an indication of a faster introduction of new styles in Toronto and perhaps a continued emphasis on differing consumer needs between western and eastern markets.

The analysis of children's clothing in Eaton's catalogue has shown that clothing found within the catalogue would be particularly useful to museum personnel for identifying fabrics (fibres), pattern of fabric, colour, stylistic details such as neck shapes, sleeve styles, collar types, waistline placements and decorative details. The use of the tables, graphs, charts and definitions developed by the researcher and included in this thesis would provide useful information to museum personnel who are responsible for documenting children's clothing within their collections.

Information gathered from both sources on garment types over time, fabrics, pattern of fabrics, colour and stylistic details provide information which would be useful to museums, historic sites, and theatres for reproducing children's clothing from 1890 to 1920. The data gathered provides information from which selections can be made to create reproductions of children's clothing. The information may be useful to compare with fabrics, pattern of fabrics, colour and stylistic details used in the reproduction of men's and women's clothing of the same time period as this study.

Garment types varied between the two sources with more garment types shown in Eaton's catalogue than in museums. Appendix H lists the types of children's clothing identified in Eaton's catalogue and in museums. Curators may find the information contained in Appendix H useful for identifying and developing lists of children's clothing that has not been collected at their institutions.

The literature on Eaton's catalogue has indicated that the catalogue was an important factor in many Canadian lives, however, limited evidence is available on clothing in museums coming from this source. Eaton's catalogue is a part of Canada's social history and the artifact which was purchased through the catalogue is one way of preserving the past for future generations to research and interpret. Therefore, children's clothing sold through Eaton's catalogue should be collected as social indicators of childhood history. This study also identified that there is a lack of data regarding Eaton's catalogue distribution and individual clothing sales especially for the 1890 to 1920 time period. Thus, other ways of determining the distribution and sales such as through research on records at the postal archives, Statistics Canada, industry documents and oral history may provide further answers to this question.

The terminology developed for garment types in both content analyses, might provide some useful information to museums for developing authority lists of object names. Authority lists can be useful to museums by providing consistent terminology for the names given to an artifact. Using standards for object names enables faster and more efficient sharing of information among museums. Various committees such as the one in Alberta called the 'Costume and Textiles Documentation Standards Committee' have been developing standards for object names of clothing, including children's clothing. The aim of developing standards is to provide museums with some guidelines on what the artifacts could be called in the hope of providing consistent terminology among museums.

This study was designed to test and develop a way of systematically gathering information on a type of artifact (namely a child's garment) and examine if relationships were evident with Eaton's catalogue. In doing so the researcher selected variables which might provide useful data for comparisons. The comparisons have shown that in many instances similarities were evident but in other cases differences were noted. Many people who study material culture can gather different information from an artifact but the instrument developed and used in this study allowed for systematic, replicable data to be collected.

The data gathered from Eaton's catalogue was able to show the variety and extent of clothing items included in the catalogue, however, the data collected could not determine the quantity or quality of garments actually purchased and/or worn. Of the 340 cases analyzed it was impossible to determine how many individual garments were sold in large quantities, limited quantities or were not sold at all. This is a big question that remains to be answered and is currently hindered by the lack of direct sales information.

Santink (1990) suggests that Eaton's catalogue catered to all socio-economic levels. Data collected in this study on fabric types and decorative details in Eaton's catalogue indicated more practical, functional, and serviceable characteristics than those shown on garments in museum collections. These results may indicate that Eaton's catalogue catered largely to the middle and lower income groups. Thus, one must consider that Eaton's catalogue was probably one of many sources through which individuals could purchase clothing throughout the time period of this study. Further research in this area may provide more conclusive answers to this question.

Even though this study was not designed to identify the major social, political, economic and technological changes throughout the time period, the data collected may provide some useful information regarding change over time that might be further investigated by other researchers. Canada experienced many changes between 1890 to 1920 through which specific factors such as economics, politics, social ideologies and technological changes may have influenced the changes in children's clothing.

This study adds to the body of knowledge within the fields of Home Economics, museum studies and material culture studies. Previous studies of children's clothing with Canadian content has been very limited. This study has analyzed two primary sources that are valuable indicators of Canada's human history.

RECOMMENDATIONS FOR FURTHER STUDY

1. To expand this study using Eaton's catalogue and original clothing in museums for a period from 1920 to 1976 when Eaton's catalogues were no longer published.
2. To expand this study using Eaton's catalogue and original clothing in museums by gathering other information such as seam types, seam finishes, closure details, other garment types such as sweaters, underwear, outerwear and sportswear.
3. To expand this study to include infant's wear (birth to 2 years).
4. To conduct a parallel content analysis of Simpson's catalogue which began publication in 1894 providing a 16 year overlap with this study for comparative purposes.
5. To conduct a parallel content analysis of children's clothing in needlework magazines.
6. To conduct a parallel content analysis of children's clothing in archival photographs.
7. To gather price information on children's clothing from other catalogues, retail advertisements and dressmaker rates to compare with the information obtained on the price of children's clothing from Eaton's catalogue.
8. To conduct a content analysis of the paper patterns sold through Eaton's catalogue to compare with the clothing sold for children in Eaton's catalogue.

9. To conduct a content analysis of dress goods sold through Eaton's catalogue to compare with the clothing sold for children in Eaton's catalogue.
10. To conduct further research on brandnames and trademarks of Eaton's clothing from 1890 to 1920.
11. To conduct oral histories with individuals known to have purchased children's clothing from Eaton's catalogue to determine quantitative and qualitative information about the purchaser.

PROCEDURAL RECOMMENDATIONS

1. To redesign the instrument for the category size to include other measurements which would provide better parallels between the two sources.
2. To redesign the instrument for the category fabric to develop consistent fabric names which would provide better parallels between the two sources.
3. To add the category of fibre identification and conduct fibre identifications on original garments to provide more comparisons between fabric and fibres.
4. To redesign the questionnaire sent to museums to request more detailed information on the general use of Eaton's catalogue and on label information.
5. To complete further detailed analysis of existing data to provide information on price and fabric, price and garment types and price and decorative details.

6. To explore other ways of determining distribution patterns for merchandise sold through Eaton's catalogue. eg. postal archives, oral history, Statistics Canada, business directories, union reports, and industry reports.

7. To conduct a search of Eaton's label information on CHIN (Canadian Heritage Information Network).

RECOMMENDATIONS TO MUSEUMS

1. To encourage museum personnel to use Eaton's catalogue for the documentation of stylistic details and decorative details evident in children's clothing from 1890 to 1920.

2. To encourage museum personnel to also consult other sources in addition to Eaton's catalogue for the documentation of children's clothing.

3. To encourage researchers to use the Toronto or Winnipeg issues of Eaton's catalogue as appropriate. (The Winnipeg catalogues are now available on microfilm at the Glenbow Archives in Calgary and the Archives of Ontario in Toronto).

4. To encourage acquisition personnel in museums to gather information on where the children's clothing was obtained and used.

5. To encourage museum personnel to refer to the definitions developed in the appendices to provide consistency in terminology for documentation.

6. To encourage museum personnel to use the information developed in Appendix H when developing authority lists for object names.
7. To encourage museum personnel to collect more children's clothing from 1890 to 1920 with particular emphasis on clothing for boys, clothing for older children, everyday clothing, and clothing known to have been acquired from Eaton's catalogue especially those with Eaton's labels in them.
8. To encourage museum personnel to consult the information in this thesis and in the appendixes for identifying specific gaps in their collections and determine what should be collected.

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APPENDIX A

CATEGORIES, CODING RULES AND CODING SHEET FOR EATON'S CATALOGUE CONTENT ANALYSIS

CATEGORIES AND CODING RULES FOR EATON'S CATALOGUE CONTENT ANALYSIS

IDNO 'UNIQUE IDENTIFICATION NUMBER'

Select a unique number in ascending order to identify each individual clothing item coded. There are three spaces provided for this information. Zero fill as required at the beginning of the sequence.

GARMENT 'GARMENT NOTED IN WRITTEN DESCRIPTION'

Enter the number which best corresponds to the type of garment which is noted in the written description or shown in the illustration.

NECK 'SHAPE OF NECKLINE'

Enter the number which corresponds to the neckline shape of the garment as noted in the written description or as shown in the illustration. Enter (8) for not applicable or (9) for a missing value.

COLLAR 'TYPE OF COLLAR'

Enter the number which corresponds to the type of collar on the garment as noted in the written description or as shown in the illustration. Enter (98) for not applicable or (99) for a missing value.

SLEEVE 'SLEEVE STYLE'

Enter the number which corresponds to the type of sleeve on the garment as noted in the written description or as shown in the illustration. Enter (98) for not applicable or (99) for a missing value.

CUFFS 'CUFFS ON GARMENT WITH SLEEVES'

Enter the number which identifies whether or not the garment has cuffs. Enter (8) for not applicable or (9) for a missing value.

WAIST 'WAISTLINE PLACEMENT SHOWN IN ILLUSTRATION'

Enter the number which corresponds to the type of waistline the garment has as shown in the illustration. Enter (98) for not applicable or

(99) for a missing value.

DECORDE1, DECORDE2, DECORDE3, DECORDE4, DECORDE5, DECORDE6 and DECORDE7 'FIRST TO SEVENTH DECORATIVE DETAILS ON THE GARMENT'

Enter the number which corresponds from the first to the seventh decorative detail as noted in the written description or shown in the illustration. Enter (98) for not applicable or (99) for a missing value. Follow the same procedure for DECORDE2, DECORDE3, DECORDE4, DECORDE5, DECORDE6, and DECORDE7.

LOCOFDE1, LOCOFDE2, LOCOFDE3, LOCOFDE4, LOCOFDE5, LOCOFDE6 and LOCOFDE7 'FIRST TO SEVENTH LOCATION OF DECORATIVE DETAILS ON THE GARMENT'

Enter the number which corresponds from the location of the first decorative detail to the seventh decorative detail as noted in the written description or shown in the illustration. Enter (98) for not applicable or (99) for a missing value. Follow the same procedure for LOCOFDE2, LOCOFDE3, LOCOFDE4, LOCOFDE5, LOCOFDE6, and LOCOFDE7.

SEX 'GENDER NOTED IN WRITTEN DESCRIPTION OR HEADING'

Enter the sex of the child which the garment was designed for. Information should be obtained from the first words of the written description or within the specific heading above the written description.

AGELOW 'LOWEST AGE THE GARMENT WAS AVAILABLE'

Enter the lowest age of the child which the garment was designed for as noted in the written description. Enter (00.0) for a missing value.

AGEHIGH 'HIGHEST AGE THE GARMENT WAS AVAILABLE'

Enter the highest age of the child which the garment was designed for as noted in the written description. Enter (00.0) for a missing value.

FABRIC1 and FABRIC2
'FIRST AND SECOND FABRIC CHOICES'

Enter the number which corresponds to the first type of fabric noted in the written description for which the garment was available in. Enter (98) for not applicable or (99) for a missing value. Follow the same procedure for FABRIC2.

PATOFAB1 and PATOFAB2
'FIRST AND SECOND PATTERN OF FABRIC CHOICES'

Enter the pattern of fabric which corresponds to the garment as noted in the written description. Enter (98) for not applicable or (99) for a missing value. Follow the same procedure for PATOFAB2.

COLOUR1, COLOUR2, COLOUR3, COLOUR4 and COLOUR5
'FIRST TO FIFTH COLOUR CHOICES'

Enter the number which corresponds to the first colour selection noted in the written description which the garment was available in. Enter (98) for not applicable or (99) for a missing value. Follow the same procedure for COLOUR2, COLOUR3, COLOUR4, and COLOUR5.

CATORNO 'CATALOGUE ORDER NUMBER'

Enter the catalogue order number in the first six columns which correspond to the written and/or illustrative information. Insert zeros at the beginning as required. Enter (999999) for a missing value.

YROISSUE 'YEAR OF ISSUE OF EATON'S CATALOGUE'

Enter the year of issue being coded in four columns. For fall/winter issues enter the first year of the two years noted.

ISSUE 'SPECIFIC ISSUE OF EATON'S CATLOGUE'

Enter the number which corresponds to the issue being coded.

REGION 'PUBLICATION PLACE OF EATON'S CATALOGUE'

Enter the number which corresponds to the publication location of the issue being coded.

ILLUS 'ILLUSTRATION WHICH CORRESPONDS TO WRITTEN DESCRIPTION'

Enter the number which denotes the presence of an illustration which corresponds to a written description.

PRILOW 'LOWEST PRICE OF A GARMENT'

Enter the lowest price noted in the written description which the garment was available. Enter (00.00) for a missing value. Zero fill at the beginning if the price is less than three digits. For a garment that has only one price for all ages enter the price as pricelow and pricehigh.

PRIHIGH 'HIGHEST PRICE OF A GARMENT'

Enter the highest price noted in the written description which the garment was available. Enter (00.00) for a missing value. Zero fill at the beginning if the price is less than three digits. For a garment that has only one price for all ages enter the price as pricelow and pricehigh.

SIZELOW 'LOWEST SIZE THE GARMENT WAS AVAILABLE'

Enter the lowest size in which the garment was available as noted in the written description. Enter (00.0) for a missing value. Zero fill as required to complete the blanks. If a size is not noted in the written description put zeros in all columns.

SIZEHIGH 'HIGHEST SIZE THE GARMENT WAS AVAILABLE'

Enter the highest size in which the garment was available as noted in the written description. Enter (00.0) for a missing value. Zero fill as required to complete the blanks. If a size is not noted in the written description put zeros in all columns.

PAGE 'PAGE FOR WRITTEN INFORMATION'

Enter the numeric value; for the page on which the written information appears. A single or double digit page number should be entered as three digits 001 or 010 respectively.

CODING SHEET - EATON'S CATALOGUE

IDNO ____________

GARMENT ____________

01	Blouse
02	Dress
03	Middy
04	Skirt
05	Suit1 (Jacket and knee pants)
06	Knee pants
07	Shirt
08	Complete costume
09	Suit 2 (Jacket and skirt)
10	Suit 3 (Jacket, short pants and vest)
11	Suit4 (Blouse and short pants)
12	Suit 5 (Jacket, vest, long pants)
13	Suit 6 (Blouse and long pants)
14	Overalls
15	Suit 7 (Jacket and long pants)
16	Suit8 (Jacket and 2 prs. knee pants)
17	Shirt waist
18	Suit9 (Jacket, blouse and short pants)
19	Suit10 (Jacket, vest and skirt)
20	Russian Suit - Long jacket and bloomers
21	Rompers
22	Suit 11 (Jacket, vest and 2 prs. short pants)
23	Cadet suit
24	Bloomer Dress
25	Jersey
26	Blouse and shorts
27	Vest
28	Jacket
29	Blouse and breeches
30	Blouse and skirt
31	Russian Jacket
32	Shorts
33	Pants
34	Dress, jacket and vest (Highland Outfit)
35	Breeches
36	Blouse and 2 prs. knee pants
37	Middy and skirt
38	Middy and knee pants

Other________________________________

NECK ____________

01	High
02	Square
03	'V'
04	Round

05 Gathered
08 Not Applicable
Other________________________________

COLLAR ____________

01 Sailor
02 Pointed
03 Peter Pan
04 Band
05 Square
06 Bishop
07 Bertha
08 Round
98 Not Applicable
Other________________________________

SLEEVE ____________

01 Short Puffed
02 Short Straight
03 Short Full
04 3/4 Fitted
05 3/4 Straight
06 3/4 Full
07 Long Full
08 Long Straight
09 Long Fitted
10 Leg-o-mutton
11 Sleeveless
98 Not applicable
Other________________________________

CUFFS ____________

01 Yes
02 No
08 Not applicable

WAIST ____________

01 Normal
02 High
03 Low
04 Princess
05 Band
08 Not Applicable
Other________________________________

DECORDE1 ________
DECORDE2 ________
DECORDE3 ________
DECORDE4 ________
DECORDE5 ________
DECORDE6 ________
DECORDE7 ________

01	Braid
02	Pockets
03	Beading
04	Embroidery
05	Lining
06	Lace
07	Insertion
08	Pleat
09	Ribbon
10	Piping
11	Fabric Trim
12	Tucks
13	Hemstitching
14	Cording
15	Shirring
16	Smocking
17	Belt
18	Bias Tape
19	Crocheting
20	Edging
21	Ruching
22	Ruffles
23	Tatting
24	Crests
25	Gathered
26	Applique
98	Not Applicable

Other____

LOCOFDE1 ________
LOCOFDE2 ________
LOCOFDE3 ________
LOCOFDE4 ________
LOCOFDE5 ________
LOCOFDE6 ________
LOCOFDE7 ________

01	Jacket Front
02	Collar
03	Vest
04	Hip
05	Skirt
06	Yoke
07	Front

08	Bib
09	Front & Back
10	Cuffs
11	Knees
12	Hem
13	Entire Garment
14	Shoulder Straps
15	Pants
16	Belt
17	Sleeves
18	Back
19	Waistline
20	Neckline
21	Pocket Flaps
22	Outer edge of garment
23	Inset (Dickie)
24	Flange
25	Bodice/Top
26	Wrist
27	Ruffle
28	Pockets
29	Placket
30	Jacket
31	Lapels
32	Lower edge
33	Jacket Back
34	Dress Top
35	Tie
36	Shorts
37	Inside lining
38	Inseam
39	Peplum
98	Not Applicable

Other____

SEX ____________

01	Boys'
02	Girls'
03	Childs'
04	Cannot Determine
05	Youths'
06	Children's
07	Under Heading Boys'
08	Under Heading Girls'
09	Under Heading Youths'
10	Under Heading Childs'
11	Under Heading Children's
12	Under Heading Boys' and Children's
13	Under Heading Boys' and Youths'
14	Under Heading Juvenile
15	Under Heading Little Miss

AGELOW ____________

AGEHIGH ____________

FABRIC1 ____________
FABRIC2 ____________

01	Serge
02	Velvet
03	Flannelette
04	Corduroy
05	Nainsook
06	Linen
07	Denim
08	Worsted
09	Cambric
10	Drill
11	Galatea
12	Lawn
13	Cotton
14	Panama Cloth
15	Flannel
16	Voile
17	Duck
18	Chambray
19	Jean Cloth
20	Percale
21	Wool
22	Silk
23	Tennis Cloth
24	Muslin
25	Pique
26	Dimity
27	Organdy
28	Net
29	Leather
30	Lace
31	Cashmere
32	Melton Cloth
33	Armure Cloth
34	Crepe
98	Not Applicable

Other____

PATOFAB1 ____________
PATOFAB2 ____________

01	Tweed
02	Stripe
03	Printed

04	Checks
05	Plain
06	Gingham
07	Plaid
08	Jacquard
09	Figured
10	Polka Dot
98	Not Applicable

Other________________________________

COLOUR1 ________
COLOUR2 ________
COLOUR3 ________
COLOUR4 ________
COLOUR5 ________

01	Navy
02	White
03	Blue
04	Brown
05	Black
06	Grey
07	Tan
08	Cream
09	Green
10	Red
11	Pink
12	Light Brown
13	Purple
14	Orange
15	Yellow
16	Burgundy
17	Gold
18	Seal & Heather
19	Brown & Heather
20	Dark Brown
21	Oxford Grey
22	Dark Grey
23	Navy Blue
24	Olive
25	Fawn
26	Garnet
27	Copenhagen
28	Rose
29	Tan & white
30	Light Green
31	Dark Green
32	Medium Grey
33	Royal
34	Sky
35	Cardinal
36	Oxford

37	Light Grey
38	Brown w. black
39	Navy w. red
40	Black & white
41	White w. red
42	White w. cadet
43	Pink w. white
44	Sky w. cadet
45	White w. blue
46	Khaki
47	White w. copenhagen
48	Brown w. fawn & heather
49	White & rose
50	Navy w. green
51	Navy w. white
52	Garnet w. black
53	Light blue
54	Dark brown & green
55	Fawn & grey
56	Green over plaid
57	Blue/Grey
58	Blue/Black
59	Black/Clay
60	White w. navy
61	White w. black
62	White w. brown
63	Tan w. brown
64	Navy w. cadet
65	Sky & white
66	Brown & white
67	Navy w. copenhagen
68	Blue/Brown
69	Red & Brown
70	White w. green
71	Flesh
72	Maize
73	Brown & tan
74	Pink & green
75	Red & green
76	Natural w. sky
77	Oxford
78	Oyster Grey
79	Grey & white
80	Lavender
81	Natural w. red
82	Natural w. blue
98	Not Applicable

Other____________________________________

CATORNO ____________

YROISSUE ________

ISSUE ________

01 Spring/Summer
02 Fall/Winter

REGION ________

01 Toronto
02 Winnipeg

ILLUSTRATION ________

01 Yes
02 No

PRICELOW ______.__

PRICEHIGH ______.__

SIZELOW ______.__

SIZEHIGH ______.__

PAGE ________

GARMENT TYPES

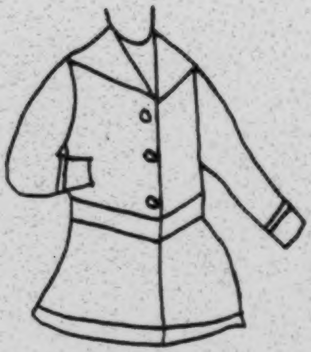


FIGURE A1
BLOUSE

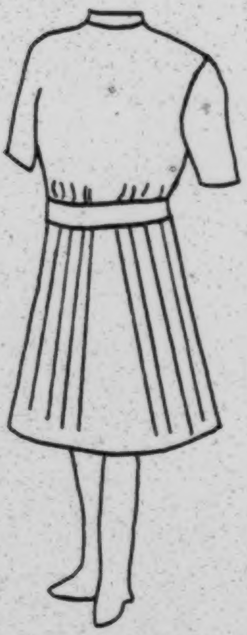


FIGURE A2
DRESS

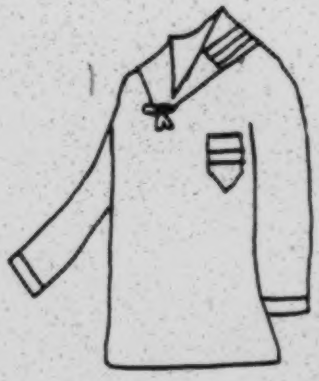


FIGURE A3
MIDDY

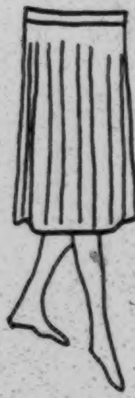


FIGURE A4
SKIRT

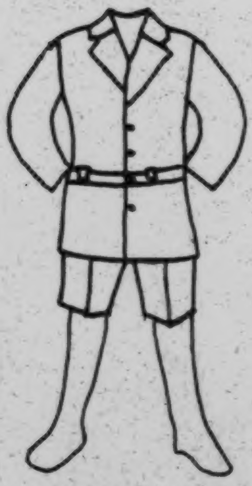


FIGURE A5
SUIT1-JACKET AND
KNEE PANTS

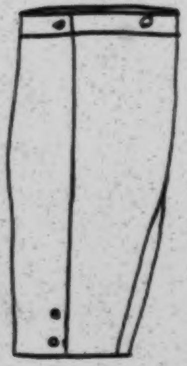


FIGURE A6
KNEE PANTS

GARMENT TYPES CONTINUED

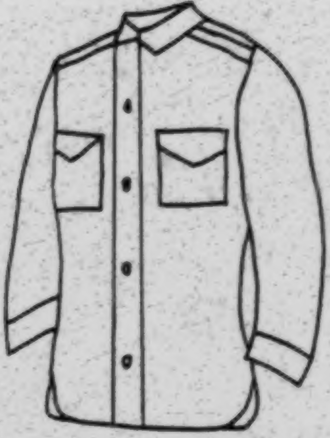


FIGURE A7
SHIRT

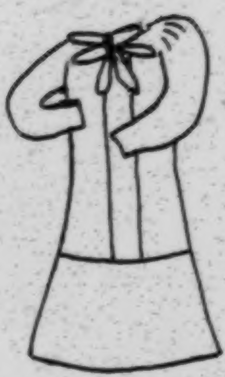


FIGURE A8
COMPLETE COSTUME

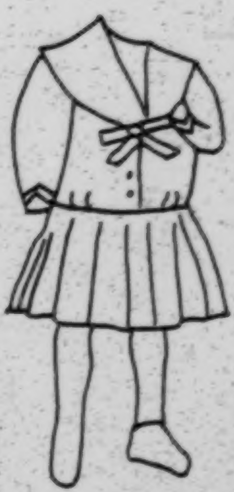


FIGURE A9
SUIT2-JACKET
AND SKIRT

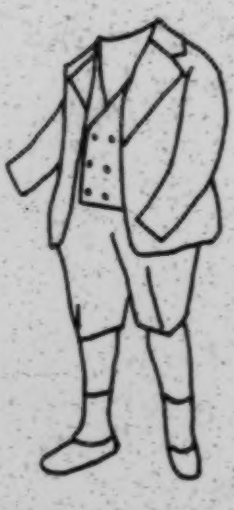


FIGURE A10
SUIT3-JACKET, SHORT
PANTS AND VEST

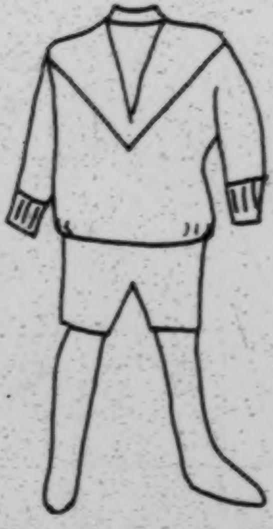


FIGURE A11
SUIT4-BLOUSE AND
SHORT PANTS

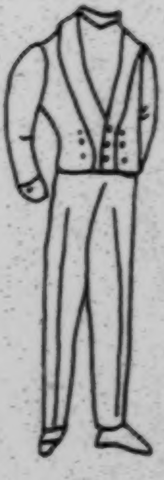


FIGURE A12
SUIT5-JACKET, VEST
AND LONG PANTS

GARMENT TYPES CONTINUED

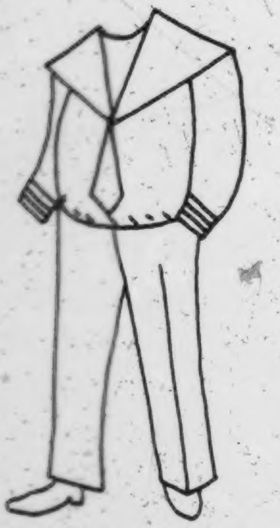


FIGURE A13
SUIT6-BLOUSE AND
PANTS

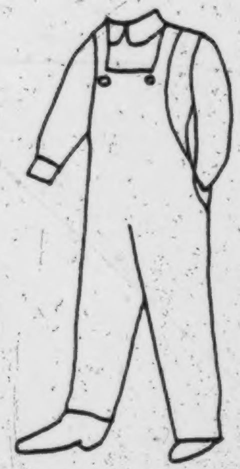


FIGURE A14
OVERALLS

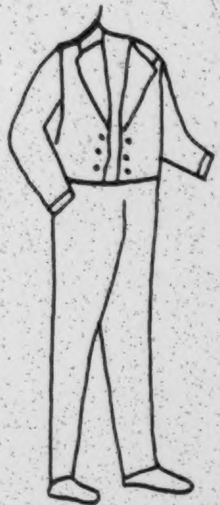


FIGURE A15
SUIT7-JACKET AND
LONG PANTS

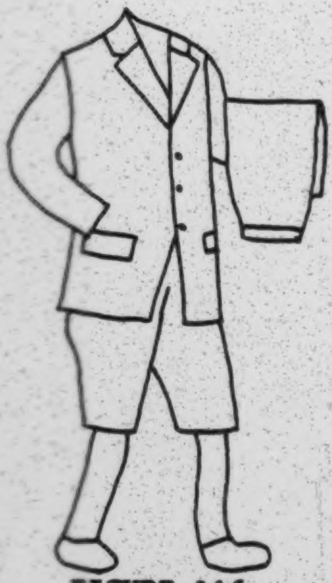


FIGURE A16
SUIT8-JACKET AND
2 PRS. KNEE PANTS

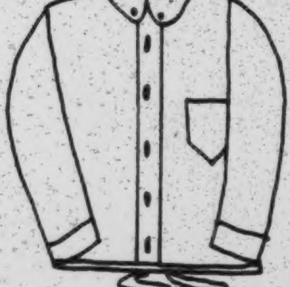


FIGURE A17
SHIRT WAIST

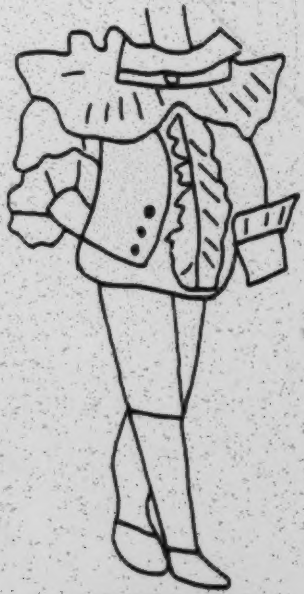


FIGURE A18
SUIT9-JACKET, BLOUSE
AND SHORT PANTS

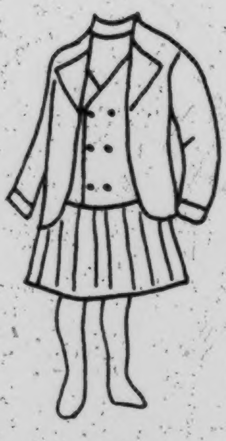


FIGURE A19
SUIT10-JACKET, VEST
AND SKIRT

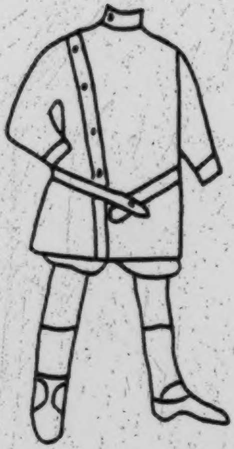


FIGURE A20
RUSSIAN SUIT-LONG
JACKET AND BLOOMERS

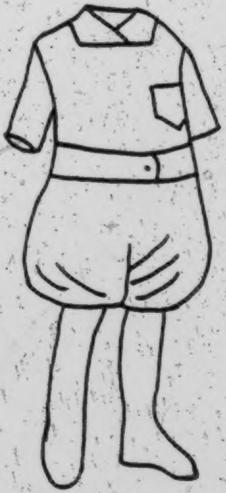


FIGURE A21
ROMPERS

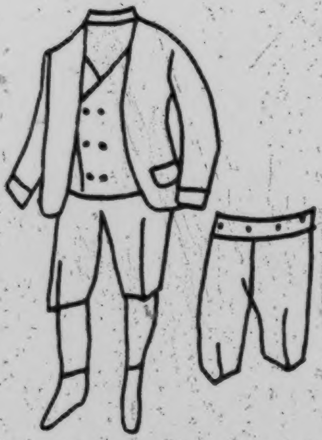


FIGURE A22
SUIT11-JACKET,
VEST AND 2 PRS.
SHORT PANTS

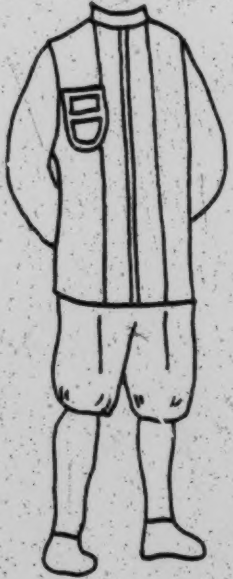


FIGURE A23
CADET SUIT

GARMENT TYPES CONTINUED

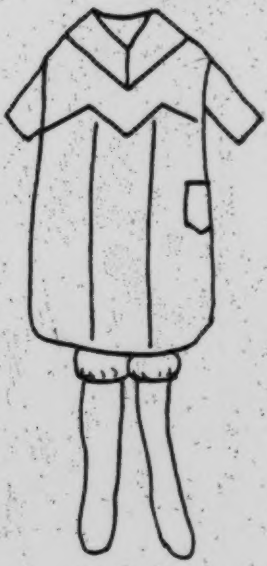


FIGURE A24
BLOOMER DRESS

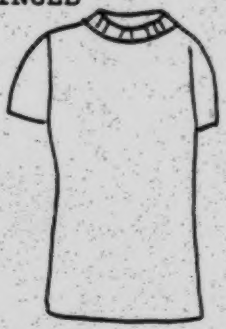


FIGURE A25
JERSEY

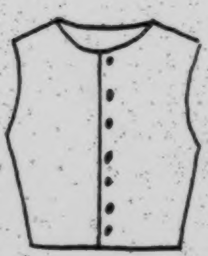


FIGURE A27
VEST

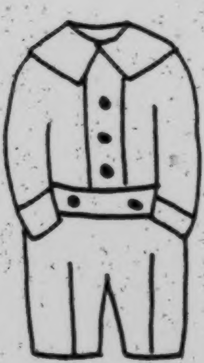


FIGURE A26
BLOUSE AND SHORTS

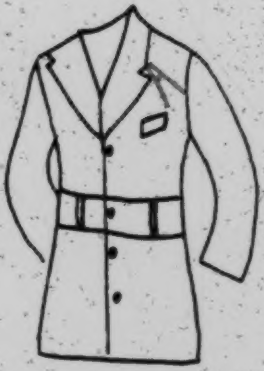


FIGURE A28
JACKET

GARMENT TYPES CONTINUED

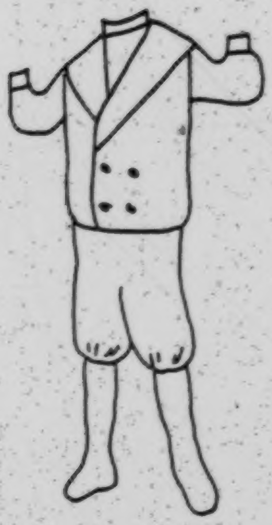


FIGURE A29
BLOUSE AND BREECHES

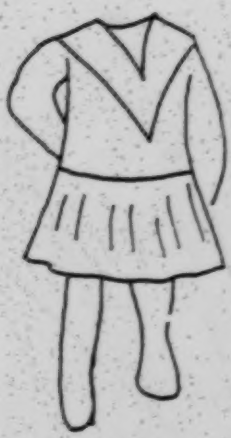


FIGURE A30
BLOUSE AND SKIRT

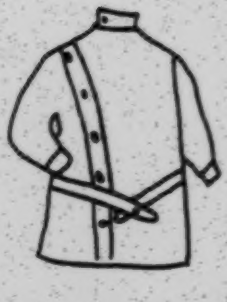


FIGURE A31
RUSSIAN JACKET

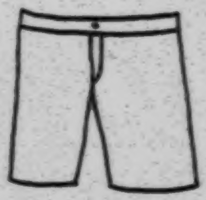


FIGURE A32
SHORTS

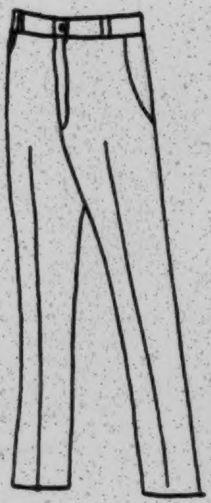


FIGURE A33
PANTS

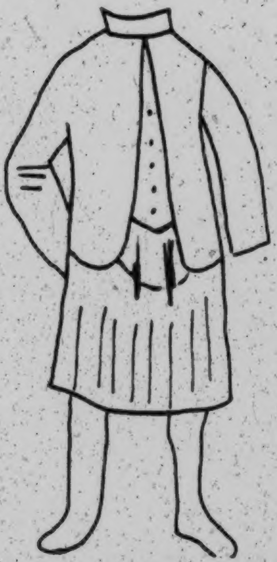


FIGURE A34
DRESS, JACKET
AND VEST

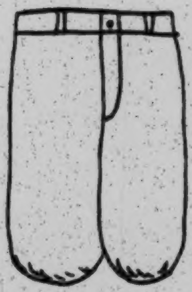


FIGURE A35
BREECHES

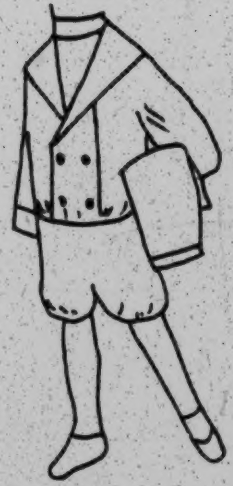


FIGURE A36
BLOUSE AND 2 PRS.
KNEE PANTS

GARMENT TYPES CONTINUED

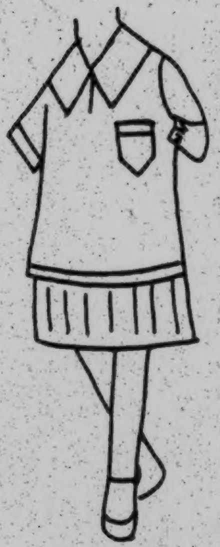


FIGURE A37
MIDDY AND SKIRT

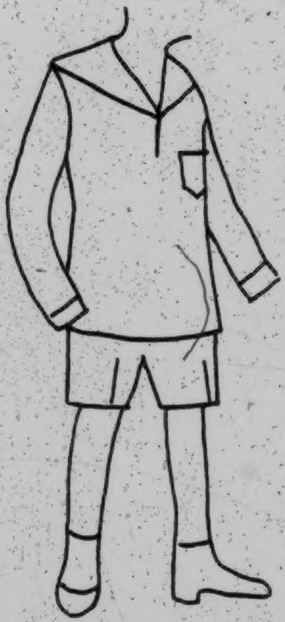


FIGURE A38
MIDDY AND KNEE PANTS

NECK SHAPES

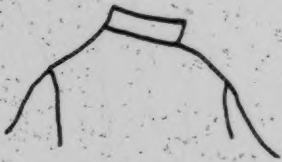


FIGURE A39
HIGH

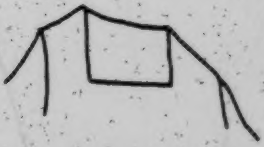


FIGURE A40
SQUARE

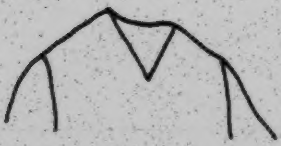


FIGURE A41
V

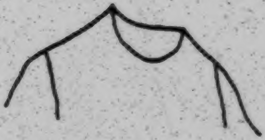


FIGURE A42
ROUND

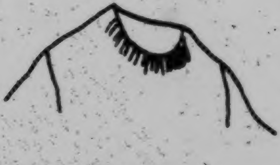


FIGURE A43
GATHERED

COLLAR TYPES

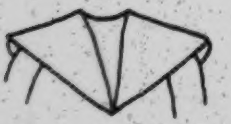
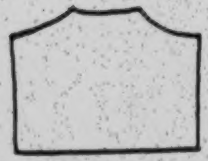


FIGURE A44
SAILOR



BACK

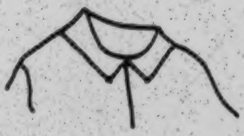


FIGURE A45
POINTED

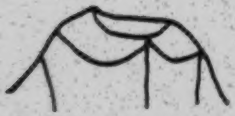


FIGURE A46
PETER PAN

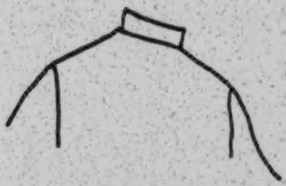


FIGURE A47
BAND

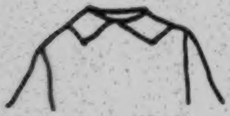
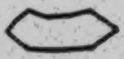


FIGURE A48
SQUARE



BACK

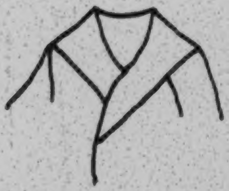


FIGURE A49
BISHOP

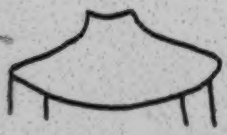


FIGURE A50
BERTHA

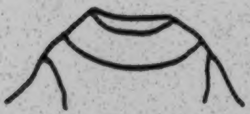


FIGURE A51
ROUND

SLEEVE STYLES

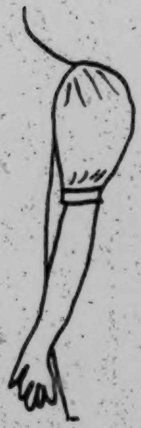


FIGURE A52
SHORT PUFFED

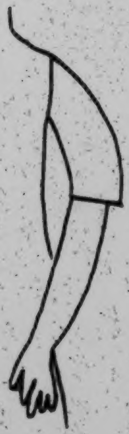


FIGURE A53
SHORT STRAIGHT

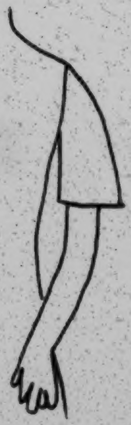


FIGURE A54
SHORT FULL

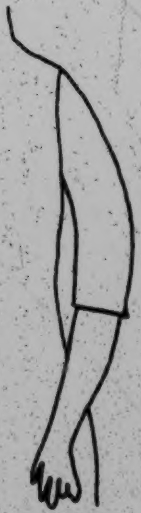


FIGURE A55
3/4 FITTED

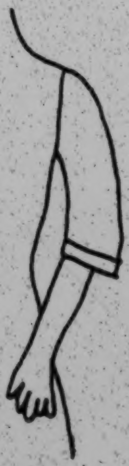


FIGURE A56
3/4 STRAIGHT

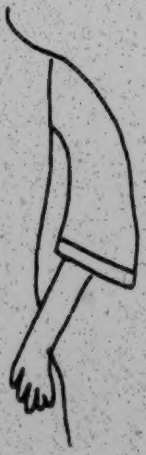


FIGURE A57
3/4 FULL

SLEEVE STYLES CONTINUED

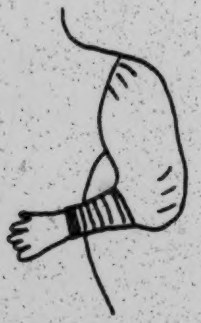


FIGURE A58
LONG FULL

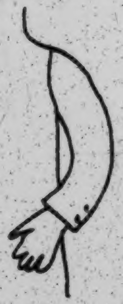


FIGURE A59
LONG STRAIGHT

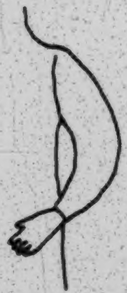


FIGURE A60
LONG FITTED

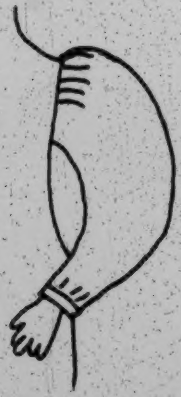


FIGURE A61
LEG-O-MUTTON

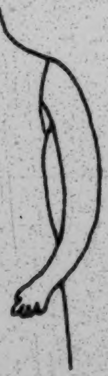


FIGURE A62
SLEEVELESS

WAISTLINE PLACEMENTS

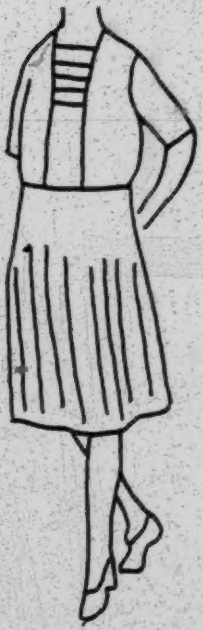


FIGURE A63
NORMAL

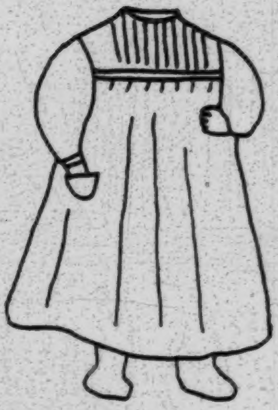


FIGURE A64
HIGH

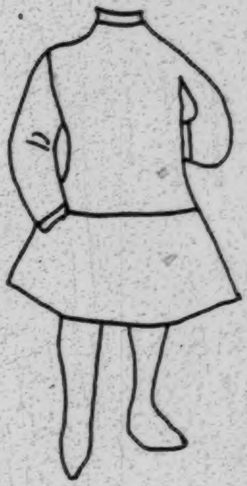


FIGURE A65
LOW

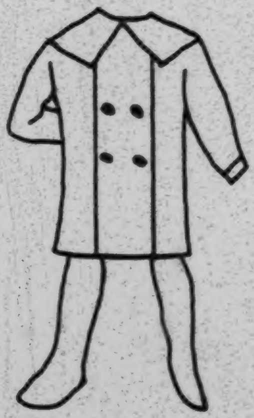


FIGURE A66
PRINCESS

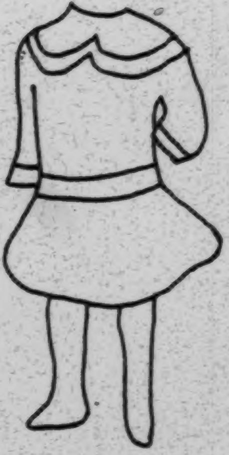


FIGURE A67
BAND

ILLUSTRATION SOURCES

The illustrations noted below were traced from the sources as indicated.

Figure A7 - Eaton's catalogue (W), S/S 1914, p. 163

Figure A8 - Eaton's catalogue (T), S/S 1893, p. 9

Figure A17 - Eaton's catalogue (W), S/S 1914, p. 162

Figure A25 - Eaton's catalogue (W), S/S 1914, p. 50

Figure A26 - Eaton's catalogue (W), S/S 1917, p. 126

Figure A29 - Eaton's catalogue (T), S/S 1914, p. 169

Figure A33 - Eaton's catalogue (W), S/S 1920 p. 245

Figure A34 - Eaton's catalogue (T), F/W 1905, p. 90

Figure A35 - Eaton's catalogue (W), S/S 1920, p. 201

Figure A36 - Eaton's catalogue (W),S/S 1914, p. 151

Figure A38 - Eaton's catalogue (W), S/S 1920, p. 201

APPENDIX B

ORIGINAL EATON'S CATALOGUES AT SELECTED MUSEUMS/ARCHIVES AND PRIVATE COLLECTIONS

ORIGINAL EATON'S CATALOGUES AT SELECTED MUSEUMS/ARCHIVES AND PRIVATE COLLECTIONS

The following list of original Eaton's catalogues between 1890 and 1920 were located during the researchers travel to selected museums/private collections as well as through correspondence with museums which were not visited.

1. Archives of Ontario
77 Grenville Street
Toronto, Ontario

TORONTO ISSUES:

Fall/Winter 1890
Spring/Summer 1893
Fall/Winter 1893-94
Spring/Summer 1894
Fall/Winter 1894-95
Spring/Summer 1895
Fall 1895
Spring/Summer 1896
Fall 1896
Spring/Summer 1897
Fall/Winter 1897-98
Spring/Summer 1898
Fall/Winter 1898-99 (incomplete)
Spring/Summer 1899
Fall/Winter 1899-1900
Spring/Summer 1900
Fall/Winter 1900-1901 (incomplete)
Spring/Summer 1902
Fall/Winter 1902-03
Spring/Summer 1903
Fall/Winter 1903-04 (incomplete)
Spring/Summer 1904
Fall/Winter 1904-05
Spring/Summer 1905 (incomplete)
Fall/Winter 1905-06
Spring/Summer 1906 (incomplete)
Fall/Winter 1907-08
Spring/Summer 1908
Fall/Winter 1908-09
Spring/Summer 1909
Fall/Winter 1909-10
Spring/Summer 1910
Fall/Winter 1910-11 (incomplete)
Spring/Summer 1911
Fall/Winter 1911-12
Spring/Summer 1912 (incomplete)

Fall/Winter 1912-13
Spring/Summer 1913
Fall/Winter 1913-14
Spring/Summer 1914
Fall/Winter 1914-15
Spring/Summer 1915
Fall/Winter 1915-16
Spring/Summer 1916
Spring/Summer 1917
Fall/Winter 1917-18
Spring/Summer 1918
Fall/Winter 1918-19
Spring/Summer 1919
Fall/Winter 1919-20
Spring/Summer 1920 (incomplete)

WINNIPEG ISSUES

Fall/Winter 1905-06
Fall//Winter 1907
Spring/Summer 1908
Spring/Summer 1909
Spring/Summer 1910
Fall/Winter 1910-11
Spring/Summer 1911
Spring/Summer 1912
Fall/Winter 1912-13
Spring/Summer 1913
Spring/Summer 1914
Spring/Summer 1916
Spring/Summer 1917
Spring/Summer 1918
Spring/Summer 1919
Spring/Summer 1920

2. Saskatchewan Western Development Museum
Saskatoon, Saskatchewan

TORONTO

Spring/Summer 1901-02
Fall/Winter 1903-04 (incomplete)
Fall/Winter 1904-05

WINNIPEG

Spring/Summer 1911
Fall/Winter 1914-15 (incomplete)
Fall/Winter 1915-16 (incomplete)
Fall/Winter 1916-17
Fall/Winter 1917-18

Fall/Winter 1918-19
Fall/Winter 1919-20

3. Glenbow Library
Glenbow Museum
Calgary, Alberta

TORONTO

Spring/Summer 1897
Spring/Summer 1912
Fall/Winter 1918

4. Ivan Sayers Private Collection
Vancouver, B.C.

TORONTO

Christmas 1895

5. Allan Suddon Private Collection
Toronto, Ontario

TORONTO

Spring/Summer 1897
Fall/Winter 1906-07
Spring/Summer 1907
Spring/Summer 1912
Spring/Summer 1915
Spring/Summer 1920

WINNIPEG

Fall/Winter 1914-15

6. Dugald Costume Collection
Winnipeg, Manitoba

WINNIPEG

Fall/Winter 1916-17
Spring/Summer 1919

7. Fort Ostell Museum
Ponoka, Alberta

WINNIPEG

Spring/Summer 1912

APPENDIX C

CATEGORIES, CODING RULES AND CODING SHEET FOR ORIGINAL CLOTHING CONTENT ANALYSIS

CATEGORIES AND CODING RULES FOR ORIGINAL CLOTHING

IDNO 'UNIQUE IDENTIFICATION NUMBER'

Select a unique number in ascending order to identify each individual clothing item coded. There are three spaces provided for this information. Zero fill as required at the beginning of the sequence.

GARMENT 'GARMENT NAME'

Enter the number which best corresponds to the type of garment analyzed.

NECK 'SHAPE OF NECKLINE IN GARMENT'

Enter the number which corresponds to the neckline shape of the garment. Enter (8) for not applicable or (9) for a missing value.

COLLAR 'TYPE OF COLLAR ON GARMENT'

Enter the number which corresponds to the type of collar on the garment. Enter (98) for not applicable or (99) for a missing value.

SLEEVE 'SLEEVE STYLE ON GARMENT'

Enter the number which corresponds to the type of sleeve on the garment. Enter (98) for not applicable or (99) for a missing value.

CUFFS 'CUFFS ON GARMENT WITH SLEEVES'

Enter the number which identifies whether or not the garment has cuffs. Enter (8) for not applicable or (9) for a missing value.

WAISTLINE 'WAISTLINE PLACEMENT ON GARMENT'

Enter the number which correspondes to the type of waitline the garment has. Enter (98) for not applicable or (99) for a missing value.

DECORDE1, DECORDE2, DECORDE3, DECORDE4, DECORDE5, DECORDE6, DECORDE7, DECORDE8, DECORDE9, DECORDE10, DECORDE11, DECORDE12
'FIRST TO TWELFTH DECORATIVE DETAIL ON THE GARMENT'
Enter the number which corresponds from the first to the twelfth decorative detail as shown on the garment. Enter (98) for not applicable or (99) for a missing value.

LOCOFDE1, LOCOFDE2, LOCOFDE3, LOCOFDE4, LOCOFDE5, LOCOFDE6, LOCOFDE7, LOCOFDE8, LOCOFDE9, LOCOFDE10, LOCOFDE11, LOCOFDE12
'FIRST TO TWELFTH LOCATION OF DETAILS ON THE GARMENT'

Enter the number which corresponds to the location of the first to the twelfth decocrative detail on the garment. Enter (98) for not applicable or (99) for a missing value.

SEX 'SEX OF CHILD WHO WORE THE GARMENT'

Enter the number which best corresponds to the sex of the child who wore the garment.

AGE1 'LOWEST AGE TO WHICH THE GARMENT WAS WORN'

Enter the number which best corresponds to the lowest age of the child who could have worn the garment. (Note: refer to tables for ages near two and twelve).

AGE2 'HIGHEST AGE TO WHICH THE GARMENT WAS WORN'

Enter the number which least correspondes to the highest age of the child who could have worn the garment.

FABRIC1, FABRIC2
'FIRST AND SECOND FABRIC IN GARMENT'

Enter the number which corresponds to the first type of fabric identified in the garment. Enter (98) for not applicable. Follow the same procedure for FABRIC2.

PATOFAB1, PATOFAB2
'FIRST AND SECOND FABRIC DECORATION IN GARMENT'

Enter the pattern of fabric as identified in the garment. Enter (98) for not applicable. Follow the same procedure for PATOFAB2.

COLOUR1 'MOST PREVALENT COLOUR IN GARMENT'

Enter the number which corresponds to the most prevalent colour in the garment.

COLOUR2 'SECOND MOST PREVALENT COLOUR IN GARMENT'

Enter the number which corresponds to the second most prevalent colour in the garment. Enter (98) for not applicable.

PANTONE1	'MOST PREVALENT PANTONE COLOUR IN GARMENT' Enter the number from the Pantone selector which best corresponds to the most prevalent colour in the garment.
PANTONE2	'SECOND MOST PREVALENT PANTONE COLOUR IN GARMENT' Enter the number from the Pantone selector which best corresponds to the second most prevalent colour in the garment. Enter (0000) for not applicable.
MCENTERB	'CB MEASUREMENT OF GARMENT' Enter the numeric value in cm. for the measurement from center back neck to lower edge of the garment. Enter (000.0) for not applicable.
MSLEEVE	'SLEEVE MEASUREMENT OF GARMENT' Enter the numeric value in cm. for the measurement of the sleeve from underarm to lower edge. Enter (000.0) for not applicable.
MWAISTCI	'WAIST CIRCUM. MEASUREMENT OF GARMENT' Enter the numeric value in cm. for the measurement of the waist circumference including any overlap. Enter (000.0) for not applicable.
MLOWERCI	'LOWER CIRCUM. MEASUREMENT OF GARMENT' Enter the numeric value in cm. for the measurement of the lower circumference of the garment. Enter (000.0) for not applicable.
MLOWERLE	'LOWER LENGTH MEAS. OF GARMENT' Enter the numeric value in cm. for the measurement of the lower length of the garment measuring from the waist to the lower edge. Enter (000.0) for not applicable.
MINSEAM	'INSEAM MEAS. OF PANT LEG' Enter the numeric value in cm. for the measurement of the inseam on a pair of pants or short pants, measuring from the crotch to lower edge. Enter (98) for not applicable.

MLEGCIR 'LEG CIRCUM. MEAS. OF PANTS'

Enter the numeric value in cm. for the measurement of the lower circumference of a pant leg or short pant leg.

PERIOD1B 'BEGIN DATE PROVIDED BY EXTANT INFORMATION'

Enter the begin dat of the garment as provided through extant information. Enter (9999) for a missing value.

PERIOD1E 'END DATE PROVIDED BY EXTANT INFORMATION'

Enter the end date of the garment as provided through extant information. Enter (9999) for a missing value.

PERIOD2B 'BEGIN DATE ASSIGNED CURATORIALLY BY MUSEUM'

Enter the begin date of the garment as curatorially assigned by the museum. Enter (9999) for a missing value.

PERIOD2E 'END DATE ASSIGNED CURATORIALLY BY MUSUEM'

Enter the end date of the garment as assigned curatorially by the museum. Enter (9999) for a missing value.

PERIOD3B 'BEGIN DATE ASSIGNED BY THE RESEARCHER'

Enter the begin date as assigned by the researcher. Enter (9999) for a missing value.

PERIOD3E 'END DATE ASSIGNED BY THE RESEARCHER'

Enter the end date as assigned by the researcher. Enter (9999) for a missing value.

DATE 'DATE OF ANALYSIS'

Enter the date in which the museum was visited using the format YYYYMMDD.

MUSEUM 'NAME OF MUSEUM VISITED'

Enter the number which corresponds to the museum to which the analyzed garment belongs.

CITY/TOWN 'CITY/TOWN WHERE MUSEUM IS LOCATED'

Enter the number which corresponds to the city or town to which the museum and analyzed garment are located.

GEOGRAPHIC LOCATION
'THE PROVINCE, CITY, STATE, ETC. WHERE THE GARMENT ORIGINATED'

Enter the number which corresponds to the location to where the garment originated.

ACCESS# 'ACCESSION # ASSIGNED TO GARMENT'

Enter the unique number which has been assigned to the garment by the museum.

DONOR 'NAME OF PERSON WHO GAVE THE ITEM'

Enter the number which corresponds to the name of the donor to which the item belonged. Enter (98) for not available and (99) for a missing value. (Note: the list will be developed as garments are analyzed).

PHOTOCHILD
'PHOTOGRAPH OF CHILD WEARING GARMENT'

Enter the number which identifies whether or not there is a photo of a child wearing the garment.

PHOTO 'PHOTO OF GARMENT'

Enter the number which identifies whether or not a photo was taken of the garment by the researcher.

CODING SHEET - ORIGINAL CLOTHING

IDNO ____________

GARMENT ____________

01	Blouse
02	Dress
03	Middy
04	Skirt
05	Suit1 (Jacket and knee pants)
06	Knee pants
07	Shirt
08	Complete costume
09	Suit 2 (Jacket and skirt)
10	Suit 3 (Jacket, short pants and vest)
11	Suit4 (Blouse and short pants)
12	Suit 5 (Jacket, vest, and long pants)
13	Suit 6 (Blouse and long pants)
14	Overalls
15	Suit 7 (Jacket and long pants)
16	Suit8 (Jacket and 2 prs. knee pants)
17	Shirt waist
18	Suit9 (Jacket, blouse and short pants)
19	Suit10 (Jacket, vest and skirt)
20	Russian Suit - Long jacket and bloomers
21	Rompers
22	Suit 11 (Jacket, vest and 2 prs. short pants)
23	Cadet suit
24	Bloomer Dress
25	Jersey
26	Blouse and shorts
27	Vest
28	Jacket
29	Blouse and breeches
30	Blouse and skirt
31	Russian Jacket
32	Shorts
33	Pants
34	Dress, jacket and vest (Highland Outfit)
35	Breeches
36	Blouse and 2 prs. knee pants
37	Middy and skirt
38	Middy and knee pants

Other____

NECK ____________

01	High
02	Square
03	'V'
04	Round

05 Gathered
08 Not Applicable
Other________________________________

COLLAR ____________

01 Sailor
02 Pointed
03 Peter Pan
04 Band
05 Square
06 Bishop
07 Bertha
08 Round
98 Not Applicable
Other________________________________

SLEEVE ____________

01 Short Puffed
02 Short Straight
03 Short Full
04 3/4 Fitted
05 3/4 Straight
06 3/4 Full
07 Long Full
08 Long Straight
09 Long Fitted
10 Leg-o-mutton
11 Sleeveless
98 Not applicable
Other________________________________

CUFFS ____________

01 Yes
02 No
08 Not applicable

WAISTLINE ____________

01 Normal
02 High
03 Low
04 Princess
05 Band
08 Not Applicable
Other________________________________

DECORDE1 ____________
DECORDE2 ____________
DECORDE3 ____________
DECORDE4 ____________
DECORDE5 ____________
DECORDE6 ____________
DECORDE7 ____________
DECORDE8 ____________
DECORDE9 ____________
DECORDE10 ____________
DECORDE11 ____________
DECORDE12 ____________

01	Braid
02	Pockets
03	Beading
04	Embroidery
05	Lining
06	Lace
07	Insertion
08	Pleat
09	Ribbon
10	Piping
11	Fabric Trim
12	Tucks
13	Hemstitching
14	Cording
15	Shirring
16	Smocking
17	Belt
18	Bias Tape
19	Crocheting
20	Edging
21	Ruching
22	Ruffles
23	Tatting
24	Crests
25	Gathered
26	Applique
98	Not Applicable

Other____________________________________

LOCOFDE1 ____________
LOCOFDE2 ____________
LOCOFDE3 ____________
LOCOFDE4 ____________
LOCOFDE5 ____________
LOCOFDE6 ____________
LOCOFDE7 ____________
LOCOFDE8 ____________
LOCOFDE9 ____________

LOCOFDE10 ____________
LOCOFDE11 ____________
LOCOFDE12 ____________

01	Jacket Front
02	Collar
03	Vest
04	Hip
05	Skirt
06	Yoke
07	Front
08	Bib
09	Front & Back
10	Cuffs
11	Knees
12	Hem
13	Entire Garment
14	Shoulder Straps
15	Pants
16	Belt
17	Sleeves
18	Back
19	Waistline
20	Neckline
21	Pocket Flaps
22	Outer edge of garment
23	Inset (Dickie)
24	Flange
25	Bodice/Top
26	Wrist
27	Ruffle
28	Pockets
29	Placket
30	Jacket
31	Lapels
32	Lower edge
33	Jacket Back
34	Dress Top
35	Tie
36	Shorts
37	Inside lining
38	Inseam
98	Not Applicable

Other____________________________________

SEX ____________

01	Boys'
02	Girls'
03	Childs'
04	Cannot Determine

AGE1 ____________

AGE2 ____________

FABRIC1 ____________
FABRIC2 ____________

01	Serge
02	Velvet
03	Flannelette
04	Corduroy
05	Nainsook
06	Linen
07	Denim
08	Worsted
09	Cambric
10	Drill
11	Galatea
12	Lawn
13	Cotton
14	Panama Cloth
15	Flannel
16	Voile
17	Duck
18	Chambray
19	Jean Cloth
20	Percale
21	Wool
22	Silk
23	Tennis Cloth
24	Muslin
25	Pique
26	Dimity
27	Organdy
28	Net
29	Leather
30	Lace
31	Cashmere
32	Melton Cloth
33	Armure Cloth
34	Crepe
98	Not Applicable

Other________________________________

PATOFAB1 ____________
PATOFAB2 ____________

01	Tweed
02	Stripe
03	Printed
04	Checks
05	Plain
06	Gingham

07	Plaid
08	Jacquard
09	Figured
10	Polka Dot
98	Not Applicable

Other________________________________

COLOUR1 ____________

COLOUR2 ____________

01	Navy
02	White
03	Blue
04	Brown
05	Black
06	Grey
07	Tan
08	Cream
09	Green
10	Red
11	Pink
12	Light Brown
13	Purple
14	Orange
15	Yellow
16	Burgundy
17	Gold
98	Not Applicable

Other________________________________

PANTONE1 ____________

PANTONE2 ____________

MCENTEB ____________

MSLEEVE ____________

MWAISTCI ____________

MLOWERCI ____________

MLOWERLE ____________

MINSEAM ____________

MLEGCIR ____________

PERIOD1B ____________

PERIOD1E ____________

PERIOD2B ____________

PERIOD2E ____________

PERIOD3B ____________

PERIOD3E ____________

DATE

MUSEUM ____________

01	Allan Suddon Private Collection
02	Royal Ontario Museum
03	Canadian Museum Of Civilization
04	Canadian Parks Service
05	Dugald Costume Collection
06	Vancouver Museum
07	Ivan Sayers Private Collection
08	Joyce Maguire's Baby Collection
09	Provincial Museum Of Alberta
10	Ukrainian Cultural Heritage Village
11	Clothing And Textile Collection
12	Red Deer Museum
13	Heritage Park
14	Glenbow Museum
15	Saskatchewan Western Development Museum

CITY/TOWN ____________

01	Toronto
02	Ottawa
03	Winnipeg
04	Vancouver
05	Edmonton
06	Red Deer
07	Calgary
08	Saskatoon

GEOGRAPHIC LOCATION ____________

ACCESS# ____________

DONOR ____________

PHOTOCHILD ____________

01 YES

02 NO

PHOTO ____________

01 YES

02 NO

APPENDIX D

MEASUREMENT SHEET

MEASUREMENT SHEET

BOYS'

AGE	SIZE (CHEST MEASUREMENT)
2	20
3	21
4	22
5	23
6	24
7	25
8	26
9	27
10	28
11	29
12	30

GIRLS'

AGE	SIZE (SHOULDER TO LOWER EDGE OF DRESS)
2	19-21 INCHES LONG
3	21-22 INCHES LONG
4	23-24 INCHES LONG
5	25 INCHES LONG
6	26 INCHES LONG
7	28 INCHES LONG*
8	29 INCHES LONG
9	30 INCHES LONG*
10	32 INCHES LONG
11	33 INCHES LONG*
12	36 INCHES LONG

* MEASUREMENTS DO NOT LIST CORRESPONDING AGES

APPENDIX E

SAMPLE LETTERS AND QUESTIONNAIRE SENT TO MUSEUMS

112 MacEwan Ridge Close NW
Calgary, Alberta
T3K 3G6
November 3, 1989

Dear

I am currently a graduate student at the University of Alberta, working on my master's degree in the area of history of costume. The purpose of my study is to identify children's clothing found in selected Canadian museums and compare specific details to what was available through Eaton's catalogue from 1890-1920.

The first stage of the thesis research will include an analysis of specific features of children's clothing in Eaton's catalogue. The second stage of the study will be an analysis of children's clothing found in selected Canadian museums. The resulting information will be compared to examine the similarities and differences between the data collected from the two primary sources.

I plan to visit selected museums from British Columbia to Ontario which house children's clothing artifacts from 1890 to 1920; especially those with known provenance to Eaton's catalogue.

I would appreciate any information you could provide as to the number of children's clothing artifacts (i.e., age two to twelve, for both boys and girls) within the time period selected. A rough estimate will be fine if exact counts are too time consuming. A response sheet has been included for your convenience.

I plan to commence the travel component of my research in the spring of 1990 and would appreciate a response by December 1, 1989 in order to make funding and transportation arrangements. For your convenience a stamped, self addressed envelope has also been enclosed. Thank you in advance for your assistance and I look forward to hearing from you and hopefully visiting your museum in the coming year.

Sincerely,

Janice Smith
Graduate Student

University of Alberta
Edmonton

Department of Clothing & Textiles
Faculty of Home Economics

Canada T6G 2M8

115 Home Economics Building, Telephone (403) 492-3824
Fax (403) 492-7219

December 1989

To: Selected Museums in Canada

**RE: THESIS RESEARCH PROJECT OF JANICE SMITH
CHILDREN'S CLOTHING 1890-1920**

I am pleased to support the research of Janice Smith, a graduate student under my direction. Janice is well organized and conscientious in all her academic and museum work. She is well experienced in museum procedures. Prior to her graduate program she worked with me for over four years as the curatorial technician in the University of Alberta Clothing and Textiles Collection. Janice has also worked for a variety of other museums and historical agencies, largely in the area of collections management. I can assure you that Janice will work with your collections in a thoroughly professional manner.

Janice's research on children's clothing is very much needed in the museum community. I am sure that you will find the results useful for your own collection. I hope that you will be able to include your collection in this research project. We look forward to your participation.

Yours truly,

Anne M Lambert

Anne M. Lambert,
Professor/Curator,
Department of Clothing and Textiles

ALWP8/lm

QUESTIONNAIRE

________________________ NAME OF INDIVIDUAL RESPONDING

________________________ POSITION OF INDIVIDUAL RESPONDING

1. ________ APPROXIMATE NUMBER OF CHILDREN'S CLOTHING ARTIFACTS FOR BOYS AND GIRLS BETWEEN THE AGE OF TWO TO TWELVE YEARS OF AGE (EXCLUDING UNDERGARMENTS, INFANT'S WEAR, OUT DOOR WEAR, I.E. COATS) IN YOUR COLLECTION WHICH MAY HAVE BEEN MADE/WORN BETWEEN 1890 AND 1920.

2. ________ APPROXIMATE NUMBER FROM #1 WHICH HAVE BEEN CURATORIALLY ASSIGNED SUCH DATES

3. ________ APPROXIMATE NUMBER FROM #1 WHICH HAVE ANY KNOWN PROVENANCE OR AFFILIATION TO EATON'S CATALOGUE

4. YES_ NO_ A QUALIFIED CURATOR WITH TRAINING IN COLLECTIONS MANAGEMENT AND CONSERVATION COULD EXAMINE THESE GARMENTS?

5. YES_ NO_ WOULD YOU BE INTERESTED IN RECEIVING A COPY OF THE INFORMATION GENERATED ABOUT THE ARTIFACTS EXAMINED IN YOUR COLLECTION?

6. YES_ NO_ WOULD YOU BE INTERESTED IN RECEIVING A COPY OF THIS RESEARCH PROJECT?

7. YES_ NO_ DOES YOUR COLLECTION HAVE ANY ORIGINAL ISSUES OF EATON'S CATALOGUE WITHIN THE 1890 TO 1920 TIME PERIOD?

IF YES, WHICH SPECIFIC ISSUES? ____________

____

____

8. YES_ NO_ IS EATON'S CATALOGUE EVER USED TO ASSIST IN IF DOCUMENTING CHILDREN'S CLOTHING IN YOUR COLLECTION? IF SO, FOR WHAT TIME PERIOD?

9. PLEASE OUTLINE THE REGULATION GOVERNING RESEARCHING IN YOUR COLLECTION; I.E., WORK SPACE AVAILABLE, REGULATIONS REGARDING PHOTOGRAPHS, HOURS OF OPERATION, AND ACCESS TO THE COLLECTION.

____

____

____

____

10. COMMENTS: ______________________________

____

____

THANK YOU FOR TAKING THE TIME TO RESPOND TO THIS REQUEST BY DECEMBER 1, 1989. A STAMPED ADDRESSED ENVELOPE HAS BEEN ENCLOSED FOR YOUR CONVENIENCE. PLEASE REMEMBER THAT ESTIMATES OF COSTUMES ARE FINE.

JANICE SMITH
112 MACEWAN RIDGE CLOSE NW
CALGARY, ALBERTA
T3K 3G6

APPENDIX F

LIST OF MUSEUMS CONTACTED

LIST OF MUSEUMS CONTACTED

* Museum Responded
# Museum Visited
^ Museum Did Not Respond

MUSEUM

1. Royal Ontario Museum
   Toronto, Ontario * #
2. Allan Suddon (Private Collection)
   Toronto, Ontario * #
3. Canadian Parks Service
   Ottawa, Ontario * #
4. Canadian Museum of Civilization
   Ottawa, Ontario * #
5. Dugald Costume Collection
   Dugald, Manitoba * #
6. Saskatchewan Western Development Museum
   Saskatoon, Saskatchewan * #
7. Heritage Park
   Calgary, Alberta * #
8. Glenbow Museum
   Calgary, Alberta * #
9. Provincial Museum of Alberta
   Edmonton, Alberta * #
10. Ukrainian Cultural Heritage Village
    east of Edmonton, Alberta * #
11. University of Alberta Clothing and Textiles Collection
    Edmonton, Alberta * #
12. Red Deer & District Museum
    Red Deer, Alberta * #
13. Ivan Sayers (Private Collection)
    Vancouver, B.C. * #
14. Joyce Maguire Baby Collection (Private Collection)
    Vancouver, B.C. * #

15. Vancouver Museum
    Vancouver, B.C. * #

16. Joseph Brant Museum
    Burlington, Ontario *

17. London Regional Children's Museum
    London, Ontario *

18. Roulston Museum
    Carstairs, Alberta *

19. Millet Museum & Exhibit Room
    Millet, Alberta *

20. Fort Ostell Museum
    Ponoka, Alberta *

21. Redwater Museum
    Redwater, Alberta *

22. Musee Heritage Museum
    St. Albert, Alberta *

23. Bowden Pioneer Museum
    Bowden, Alberta *

24. Sir Alexander Galt Museum
    Lethbridge, Alberta *

25. Crossroads Museum
    Oyen, Alberta *

26. Barrhead & District Museum
    Barrhead, Alberta *

27. Nose Creek Valley Museum
    Airdrie, Alberta *

28. Wetaskiwin & District Museum
    Wetaskiwin, Alberta *

29. Parks & Recreation Artifact Centre
    Edmonton, Alberta *

30. Anthony Henday Museum
    Delburne, Alberta *

31. Hanna Pioneer Village
    Hanna, Alberta *

32. Dr. Woods House Museum
Leduc, Alberta *

33. Pincher Creek Museum
Pincher Creek, Alberta *

34. Pioneer Museum of Grande Prairie
Grande Prairie, Alberta *

35. Mountain View Museum
Olds, Alberta *

36. Mirror & District Museum
Mirror, Alberta *

37. Medicine Hat Museum
Medicine Hat, Alberta *

38. Peace River Centennial Museum
Peace River, Alberta *

39. Manitoba Museum of Man & Nature
Winnipeg, Manitoba *

40. Stettler Town & Country Museum
Stettler, Alberta ^

41. Strome & District Museum
Strome, Alberta ^

42. Kneehill Historical Museum
Three Hills, Alberta ^

43. Trochu Valley Historical Museum
Trochu, Alberta ^

44. Crowsnest Museum
Coleman, Alberta ^

45. Camrose & District Museum
Camrose, Alberta ^

46. Fort Calgary
Calgary, Alberta ^

47. Brooks & District Museum
Brooks, Alberta ^

48. Alliance & District Museum
Alliance, Alberta ^

49. Alix Wagon Wheel Museum
Alix, Alberta ^

50. Historical Village
Innisfail, Alberta ^

51. British Columbia Provincial Museum
Victoria, B.C. ^

52. Peterborough Museum & Archives
Peterborough, Ontario ^

* Museum Responded
# Museum Visited
^ Museum Did Not Respond

APPENDIX G

CODING RULES AND CODING SHEET FOR THE TORONTO AND WINNIPEG EATON'S CATALOGUE ISSUES

CODING RULES FOR TORONTO AND WINNIPEG ISSUES

1. ISSUE

   Enter the issue of Eaton's catalogue being analyzed.

2. REGION

   Identify the region to which the issue belongs as either Winnipeg or Toronto.

3. NUMBER OF PAGES

   Count the number of pages which contain children's clothing within the issue selected. This will include boys', girls' and childrens'. Use the index to make certain all pages have been counted.

4. NUMBER OF PAGES WHICH ARE THE SAME

   Count the number of pages which visually appear to be the same in both the Toronto and Winnipeg issues of the same date.

5. GARMENT NAMES/NUMBER

   List the garment names (as per Eaton's catalogue and original clothing content analysis lists) and count the number of garments which were available under each name.

6. CATALOGUE ORDER NUMBER

   List all of the catalogue order numbers within an issue; sort them numerically and check off from each list the numbers which are the same for both the Toronto and Winnipeg issues of the same date. Total each column and tally the number which are the same. The total number of catalogue order numbers should be the same as the number of garment names and numbers counted.

CODING SHEET FOR TORONTO AND WINNIPEG ISSUES

ISSUE______________________	ISSUE______________________
REGION______________________	REGION______________________
#OF PAGES__________________	# OF PAGES__________________
#OF PAGES THE SAME__________	# OF PAGES THE SAME__________
GARMENT NAMES/NUMBERS	GARMENT NAMES/NUMBER
TOTAL_______	TOTAL__________
CATALOGUE ORDER NUMBERS	CATALOGUE ORDER NUMBERS
TOTAL_______	TOTAL__________

APPENDIX H

CHILDREN'S CLOTHING IDENTIFIED IN EATON'S CATALOGUE AND IN MUSEUMS

CHILDREN'S CLOTHING IDENTIFIED IN EATON'S CATALOGUE	CHILDREN'S CLOTHING IDENTIFIED IN SELECTED MUSEUMS
Dress	Dress
Suit1	Suit1
Suit3	Suit3
Suit4	Suit4
Knee pants	Knee pants
Shirt	Shirt
Blouse	Blouse
Blouse & Skirt	Blouse & Skirt
Rompers	Rompers
Russian Suit	Russian Suit
Suit6	Suit6
Pants	Pants
Breeches	Breeches
Middy	Middy
Suit2	Suit2
Suit7	Suit7
Russian Jacket	Russian Jacket
Dress, Jacket & Vest	Dress, Jacket & Vest
Overalls	Jacket
Shirt Waist	Vest
Suit8	Blouse & Shorts
Suit10	Blouse & Breeches
Middy & Skirt	Shorts
Skirt	
Complete Costume	
Suit5	
Cadet Suit	
Bloomer Dress	
Blouse & 2 prs. Knee pants	
Middy & Knee pants	
Suit11	

APPENDIX I

DEFINITIONS FOR DECORATIVE DETAILS

DEFINITIONS FOR DECORATIVE DETAILS

Applique	In modern dress...this term signifies applied or sewed on. More generally, said of one material fixed upon another in ornamental work (Cole, 1892, p. 13).
	Decoration laid on and applied to another surface, as band or separate design of petals, leaves, figures, etc. (Picken, 1957, p. 6).
Beading	Lace-like edging made of loops; also open-work trimming through which ribbon may be run (Picken, 1957, p. 17).
Belt	Strap of band encircling waist, usually fastened by buckle, clasp, button, etc. (Picken, 1957, p. 19).
Bias Tape	Narrow strip of fabric cut diagonally across warp and woof threads (Picken, 1957, p. 21).
Braid	A narrow textile band or tape formed by plaiting or knitting together several stands of silk, cotton, wool or mohair used for the trimming and binding of garments (Cole, 1892, p. 36).
	Narrow cord-like strip of flat tape woven of silk, wool, linen, etc. for trimming, binding, designs, outlines, etc. (Picken, 1957, p. 35)
Cording	String or small rope, composed of several strands twisted or woven together (Picken, 1957, p. 88).
Crest	An emblem, usually of felt cloth worn by members of various organizations, athletic teams, championship teams, etc.
Crocheting	Fancy-work or needlework made by looping any kind of thread or yarn with a crochet needle (Picken, 1957, p. 96).
Edging	Narrow lace or embroidery especially made for trimming frills and parts of dress (Cole, 1892, p. 120).
	Narrow embroidery, lace, or the like, used to finish an edge (Picken, 1957, p. 119).

Embroidery	The art of working with the needle flowers, leaves, vines and other forms, upon wool, silk, cotton or other woven textures (Cole, 1892, p. 122). Ornamental needlework consisting of designs worked on fabric with silk, cotton, wool, metal or other threads, by hand or machine. Can be further subdivided into many types of embroidery (Picken, 1957, p. 121).
Fabric Trim	A material from which garments are made other than the base garment fabric.
Gathered	Fabric drawn together with thread by hand or by machine, to form fullness (Picken, 1957, p. 161).
Hemstitching	The ornamental edging in linen and cotton fabrics, particularly handkerchiefs, produced by drawing out a few threads running parallel with the hem, and catching together in smaller groups those running the other way (Cole, 1892, p. 191). To make a decorative finish, by pulling out a number of parallel threads, as at top of hem, catching up an even number of the remaining threads, drawing the thread around them and securing them by a stitch in the edge of the hem turn (Picken, 1957, p. 190).
Insertion	Narrow lace or embroidery, with plain edge on each side so that it can be set into fabric for ornamentation (Picken, 1957, p. 201).
Lace	Open-work fabric consisting of network of threads, usually having designs worked in or applied. Made by hand or machine (Picken, 1957, p. 216).
Lining	Cloth partly or entirely covering inside surface of garment, forming inside finish (Picken, 1957, p. 234).
Piping	Narrow bias fold cord used as finish on edges (Picken, 1957, p. 278).
Pleat	Fold of fabric laid back flat, usually lengthwise of fabric. Made singly or in groups for decoration or to hold in width of garment. Can be further subdivided into types

	of pleats (Picken, 1957, p. 282).
Pocket	Piece of fabric applied or sewn into the seam of a garment to form a container (Picken, 1957, p. 283).
Ribbon	A strip of fine fabric, as silk, satin, or velvet, having two selvages (Cole, 1892, p. 298).
	Strip of silk, satin, velvet, etc. in various widths, often with a cord finish along both edges instead of a selvage (Picken, 1957, p. 301).
Ruching	A kind of ruffled or goffered quilling, used chiefly for ladies' neckwear; made of bobbinet, tulle, lace and chiffon (Cole, 1892, p. 300).
	Strip of fabric, pleated or gathered (Picken, 1957, p. 305).
Ruffles	Strip gathered or pleated and used as a trimming or finish, attached so as to leave one or both edges free (Picken, 1957, p. 305).
Shirring	Three or more rows of gathers (Picken, 1957, p. 321).
Smocking	Decorative stitching holding fullness in regular patterns, often elaborately done (Picken, 1957, p. 345).
Tatting	Knotted lace made by hand with single thread and small shuttle (Picken, 1957, p. 380).
Tucks	Fold of fabric, as in a garment, stitched in place. Used as decoration, means of holding fullness, or means of shortening or shaping garment (Picken, 1957 p. 391).

APPENDIX J

FABRICS AND DEFINITIONS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE IN MUSEUMS

FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING

EATON'S CATALOGUE	MUSEUMS
Serge	Serge
Velvet	Velvet
Flannelette	Flannelette
Linen	Linen
Denim	Denim
Worsted	Worsted
Galatea	Galatea
Lawn	Lawn
Cotton	Cotton
Voile	Voile
Chambray	Chambray
Wool	Wool
Silk	Silk
Pique	Pique
Organdy	Organdy
Corduroy	Muslin
Nainsook	Dimity
Cambric	Net
Drill	Lace
Flannel	Leather
Duck	
Jean Cloth	
Percale	
Cashmere	
Melton Cloth	
Armure Cloth	
Crepe	
Tennis Cloth	
Panama Cloth	

DEFINITIONS OF FABRICS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND MUSEUMS

Armure Cloth	Stiff dress material woven plain, striped, ribbed or with small fancy design, sometimes in two colors [sic] (Picken, 1957, p. 8) A nice popular and serviceable cloth, made from pure wool yarns (Eaton's catalogue (W), S/S 1911, p. 148).
Cambric	The town of Cambria, France, was long famous for its manufactures of fine muslins. ... It is made of fine cotton yarn, hard twisted and highly calendered, in width 36 inches (Cole, 1892, p. 54). Fine, closely woven, white or yarn-dyed warp cotton fabric in plain weave, with gloss on right side (Picken, 1957, p. 47)
Cashmere	An all-wool fabric used for ladies' dresses, originally made from the fine downy wool of the cashmere goat, but since 1824 has been manufactured both in England and America of soft, prime native wool (Cole, 1892, p. 68) Fine, soft, formerly costly, dress fabric, usually in twill weave. Originally made of yarn handspun from wool of Cashmere goats, now, from soft, native wools (Picken, 1957, p. 60) Pure wool, of a nice smooth finish and medium weight (Eaton's catalogue (W), F/W 1910-11, p. 154).
Chambray	A variety of plain-woven ginghams, always of one color [sic] and without pattern. It is made of extra fine cotton yarns and stiffly sized with pure starch (Cole, 1892, p. 71). Gingham of fine quality, having colored [sic] warp and white filling (Picken, 1957, p. 62).
Corduroy	A heavy cotton material, corded or ribbed on the surface. It is extremely durable...with a twill foundation and a pile surface. The cords are produced by a peculiar disposition of the pile threads, they being 'thrown in' where the corded portions are, and absent in

	the narrow spaces between them (Cole, 1892, p. 88).
	Durable cotton cut pile fabric in either plain or twill weave with wide or narrow wales, cords or ribs which are formed by extra weft of filling, making wales, cords, or ribs (Picken, 1957, p. 88).
Cotton	Fabric made of cotton (Picken, 1957, p. 91).
Crepe	Any of various fabrics, usually having crinkled surface, caused by way of twisting or slackening warp or filling yarns (Picken, 1957, p. 94).
Denim	A coarse cotton twilled material (Cole, 1892, p. 106).
	Strong, coarse washable cotton fabric in twill weave; yarn dyed, sometimes with white or different colored [sic] filling (Picken, 1957, p. 103).
Dimity	A variety of white goods distinguished by raised threads or cords extending the length of the fabric. It is sometimes printed with various figures, but oftener finished plain white (Cole, 1892, p. 109).
	Fine, lightweight cotton fabric, corded or cross-barred, figured or plain (Picken, 1957, p. 105).
Drill	A twilled material of either linen or cotton, very stout, ...found in all colors [sic] (Cole, 1892, p. 115).
	Coarse, firm, linen or cotton twilled cloth, piece dyed, unbleached or bleached (Picken, 1957, p. 114).
	A splendid quality....It is evenly woven of fine cotton yarn and much care has been taken in its finish (Eaton's catalogue (W), S/S 1919, p. 159).
Duck	A strong linen fabric, plain-woven, without twill, lighter than canvas ... color [sic] usually white or unbleached, but sometimes dyed in plain colors [sic] (Cole, 1892, p. 118).

	Strong, closely woven linen and cotton fabric in plain weave. Heavy weight, but lighter and finer than canvas (Picken, 1957, p. 114).
Flannel	Flannels are woven of 'woolen'[sic] yarn, but slightly twisted in the spinning, the object being to have the cloth soft and spongy without particular regard to strength (Cole, 1892, p. 143).
	Made from all-wool yarns, good wear, service, and exceptional warmth (Eaton's catalogue (W), S/S 1920, p. 284).
Flannelette	A soft loose-woven cotton fabric, white, self-colored [sic] or woven in stripes or checks, with a short nap raised on both sides which gives them the appearance of flannel (Cole, 1892, p. 143-144).
	Soft cotton fabric, slightly napped (Picken, 1957, p. 144).
	Made from strong cotton yarns. It is well woven and has a soft, nappy finish (Eaton's catalogue (W), S/S 1920, p. 284).
Galatea	Sturdy cotton fabric of superior quality, in satin weave. White, dyed in solid colors, or printed; often striped. Named for Greek sea nymph (Picken, 1957, p. 159).
	Rich clean weave, very strong with the most durable of wearing quality for ladies and boys wear. Made of cotton (Eaton's catalogue (W), F/W 1910-11, p. 159).
Jean Cloth	Heavy, twilled, cotton fabric (Picken, 1957, p. 208).
Lace	Open-work fabric consisting of network of threads, usually having designs worked in or applied. Made by hand or machine (Picken, 1957, p. 216).
Lawn	Smooth cotton fabric (Eaton's catalogue (W), S/S 1911, p. 148).
	Fine, soft, sheer fabric, usually cotton, in plain weave, filled with starch or sizing (Picken, 1957, p. 227).

Leather	The tanned, tawed or otherwise dressed skin of an animal (Cole, 1892, p. 231).
	Hide or skin of an animal or any portion of it, tanned or otherwise preserved, shrunk and toughened (Picken, 1957, p. 228).
Linen	Strong, lustrous fabric woven of smooth-surfaced flax fibres, usually in plain weave but often damask (Picken, 1957, p. 233).
Melton Cloth	A stout kind of woolen [sic] cloth...the cloth is fulled to a degree completely concealing the warp and weft threads; then a rough nap is raised, which is next sheared down close to the surface, being finished without pressing or glossing (Cole, 1892, p. 256).
	Thick, heavy material, in twill satin weave, with short, all-wool or cotton warp and woolen [sic] weft, finished without pressing or glossing. Nap is raised straight and then shorn. (Picken, 1957, p. 243).
Muslin	A thin, plain woven cotton cloth, brown or bleached, of any width (Cole, 1892, p. 266).
	Soft cotton fabric of firm, loose, plain weave; bleached or unbleached (Picken, 1957, p. 250).
	Made from fine cotton, sheer weave and washes nicely (Eaton's catalogue (W), S/S 1911, p. 149).
Nainsook	A kind of fine, soft, bleached muslin, woven in small damasked checks and stripes (Cole, 1892, p. 268).
	Soft, light-weight, bleached cotton in plain weave, with soft, lustrous finish on one side; plain or striped (Picken, 1957, p. 251).
	Woven of selected cotton yarn with nice soft finish (Eaton's catalogue (W), S/S 1919, p. 159).
Net	An open textile fabric, of cotton, linen, hemp, silk, or other material, tied or woven with a mesh of any size (Cole, 1892. p. 271).

	Open-work fabric made of thread, twine, etc, with mesh of varying sizes (Picken, 1957, p. 256).
Organdy	A fine variety of white goods, woven plain, cross-barred, striped and printed with figures. The stripes are damasked, showing lustrous in contrast with the ground (Cole, 1892, p. 274).
	Crisp, fine, plain or figured muslin in plain weave, slightly stiffened. (Picken, 1957, p. 260).
Panama Cloth	Cotton fabric in close plain weave similar to net (Picken, 1957, p. 264).
	Made from pure wool yarns with worsted finish (Eaton's catalogue (W), F/W 1910-11, p. 155).
Percale	A kind of cambric very closely and firmly woven, with a round thread and containing more dressing than ordinary muslin, but without the glossy finish of cambric; it is printed in fancy patterns on white and colored [sic] grounds (Cole, 1892, p. 285).
	Close, firm cotton fabric in plain weave, and in solid colors or prints, usually the latter (Picken, 1957, p. 272).
Pique	A washable cotton material, so woven as to have a small pattern in relief, usually a cord or rib (Cole, 1892, p. 289).
	Firm fabric in lengthwise corded effect (Picken, 1957, p. 278).
Serge	Wool serges are finished both rough and smooth-faced, and also with napped and smooth backs (Cole, 1892, p. 311).
	Popular, soft, durable, woolen [sic] fabric, made in great variety. Woven with clear finish in even-sided twill, which gives, flat, diagonal rib (Picken, 1957, p. 318).
	All-wool fabric (Eaton's catalogue (W), F/W 1910-11, p. 156).
Silk	Fabric made of silk fibres (Picken, 1957, p. 333)

Tennis Cloth	A very dependable cloth, woven of substantial cotton yarns. (Eaton's catalogue (W), S/S 1920, p. 302).
Velvet	Fabric with short, soft, thick pile surface of looped warp yarns, and plain back. Ground weave may be plain, satin, or twill (Picken, 1957, p. 400).
Voile	Plain, fine, transparent or semi-transparent fabric of cotton, or wool (Picken, 1957, p.).
	Made from pure wool, woven into a hard worsted finish and having an even dye (Eaton's catalogue (W), F/W 1910-11, p. 156).
Wool	Fabric of clothing made from wool (Picken, 1957, p. 414).
Worsted	Firm, strong, smooth-surfaced fabric spun from long-stapled evenly combed yarns, pure wool (Picken, 1957, p. 415).

APPENDIX K

COLOURS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND IN MUSEUMS

COLOURS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE

Black	black
Light Grey	light grey
Grey	grey, medium grey, oyster grey
Dark Grey	dark grey, oxford grey, oxford
Light Brown	tan, fawn
Brown	brown, khaki
Dark Brown	dark brown
Light Purple	lavender
Purple	0
Dark Purple	0
Light Blue	light blue
Blue	blue, copenhagen, royal, sky
Dark Blue	navy, navy blue
Light Green	0
Green	green, olive
Dark Green	dark green
Light Yellow	0
Yellow	maize
Dark Yellow	gold
Red	red, cardinal, garnet
Dark Red	0
Pink	pink, rose
Off white	flesh, cream
White	white

Red Purple	0
Light Orange	0
Navy with	red, green, white, cadet, copenhagen
Black with	white, clay
Grey with	white
White with	red, blue, copenhagen, navy, black, cadet, rose, brown, green
Brown with	fawn & heather, white
Sky with	cadet, white
Dark Brown with	green
Fawn with	grey
Blue with	grey, black, brown, tan
Garnet with	black
Natural with	red, sky, blue
Red with	brown, green
Tan with	white, brown
Pink with	white, green

COLOURS IDENTIFIED FOR CHILDREN'S CLOTHING IN MUSEUMS

White

Off white

Blue

Brown

Green

Pink

Black

Red

Purple

Yellow

Grey

Orange

APPENDIX L

PATTERN OF FABRICS AND DEFINITIONS IDENTIFIED FOR CHILDREN'S CLOTHING IN EATON'S CATALOGUE AND IN MUSEUMS

PATTERN OF FABRICS FOR CHILDREN'S CLOTHING

EATON'S CATALOGUE	MUSEUMS
Plain	Plain
Tweed	Stripe
Stripe	Figured
Checks	Printed
Gingham	Checks
Printed	Tweed
Plaid	Polka Dot
Figured	Plaid
Jacquard	Gingham
Polka Dot	Jacquard

DEFINITIONS OF PATTERN OF FABRICS IDENTIFIED IN EATON'S CATALOGUE AND MUSEUMS

Checks	In textile fabrics a pattern of squares of alternate colors[sic]. Properly, a check should have no divisions between the squares more than a thin boundary line, that is, it should resemble the ordinary chess-board (Cole, 1892, p. 71).
	Pattern in squares of any size, woven or applied, resembling checkerboard, also, square in such a design (Picken, 1957, p. 64).
Figured	Marked with pattern or design (Picken, 1957, p. 142).
Gingham	A close, stout, plain cotton cloth, woven into yarn-dyed checks and stripes of two or more colors [sic] (Cole, 1892, p. 161).
	Firm, light or medium-weight, washable cotton fabric, yarn-dyed in plain or fancy weave. woven in solide colors, stripes, checks or plaids (Picken, 1957, p. 162).
Jacquard	Fabric with intricate figured weave done on jacquared loom (Picken, 1957, p. 207).
Plaid	A pattern in textile fabrics consisting of bars or stripes of color [sic] crossing each other at right angles. (Cole, 1892. p. 289).
	Twilled cotton, woolen, worsted, silk woven of yarn-dyed fibres, in patterns consisting of coloured bars crossing each other to form varied squares (Picken, 1957, p. 279).
Plain	Without figure or design; said of fabric (Picken, 1957, p. 280).
Polka Dot	Dot on fabric used in overall pattern (Picken, 1957, p. 286).
Printed	Term used for any fabric on which the design is applied by printing process (Picken, 1957, p. 290).

Stripe	Line or lines of varying widths printed on or woven in fabric, contrasting either in color or texture with the ground (Picken, 1957, p. 369).
Tweed	It is a twilled fabric, two or more colors [sic] being generally combined in one yarn, and of soft, open and flexible structure.... Tweeds are slightly fulled, teasled and the fibrous nap so raised sheared down smooth, and then pressed (Cole, 1892, p. 361).
	Rough-surfaced woolen material giving homespun effect, in plain, twill, or herringbone twill veave. Yarn usually dyed before weaving and tweed woven in two or moe colours, in mixed effect or in check, plaid or herringbone patterns (Picken, 1957, p. 394).